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TENNYSONIANA.

1. The Lady of Shalott.

After some correspondence with Professor G. L. Kittredge on the subject, I think that I am able to add a few considerations which increase the probability that the Novella quoted by Professor L. S. Potwin, in Modern Language Notes for December, 1902, is the actual source of The Lady of Shalott. In the first place, neither Mr. J. Churton Collins nor Professor Potwin states with entire accuracy what this story is. It is not only Novella LXXXI in Vol. I. of the Raccolta di Novelle, printed at Milan in 1804, but it is Novella LXXXI in the Libro di Novelle e di bel parlar gentile, contenente Cento Novelle Antiche, i. e., the famous collection commonly known as the Cento Novelle Antiche, made towards the end of the thirteenth century. At least it is No. LXXXI in the edition of Gualteruzzi (1525). I am told that in the Borghini and Vettori version an altogether different story takes its place. Now, Vol. 1. of "the collection of novels printed at Milan in 1804" is in fact nothing more than a reprint of Gualteruzzi's edition of the Cento Novelle Antiche, or Il Novellino, as it is often called in Italy, with notes by Ferrario.

This Novella LXXXI was twice referred to by J. C. Dunlop in his History of Fiction (1814), ch. VII. See Henry Wilson's edition of this work, Vol. II., p. 1:—"In the Cento Novelle Antiche there exists the story of King Meliadus and the Knight without Fear; as also of the Lady of Scalot, who died for love of Lancelot du Lac." (Cf. p. 50). It was, moreover, translated by Thomas Roscoe in his Italian Novelists (1825), Vol. I., pp. 45, 46, with the title We here learn how the Lady of Scalot died for Love of Launcelot of the Lake. It is possible that Tennyson saw Roscoe's version (notice the rendering of Damigella as Lady, not Damsel, as in Professor Potwin's translation), but Palgrave's note would indicate that

Tennyson had read the story in the original. We know that he was able to do this, for he studied the Italian poets with Arthur Hallam during their college days at Cambridge. (See Alfred Lord Tennyson: A Memoir by his Son, Vol. I., pp. 45, 71, 77; In Memoriam, LXXXIX.) The form Shalott seems to be the poet's own invention, arrived at by softening the Italian Scalot.

Roscoe says in his Introduction (pp. 4, 5):

"That Italy is indebted for her 'Novelle Antiche' to foreign sources, would further appear, from many of the stories being founded on incidents drawn from the romance of the ROUND TABLE, a beautiful copy of which was known to be in possession of Brunetto Latini, the master of Dante, a great admirer of its marvellous adventures, and probably the author of those pieces we find taken from the materials of that romance. Such are the novels of the 'Lady of Scalot,' and of the 'Good King Meliadus.'"

The fact that this Novella appeared in the old, famous, and easily accessible Cento Novelle Antiche, and not merely in a rare and random collection printed at Milan in 1804, greatly increases the probability that Tennyson was acquainted with it.

One striking point of resemblance between Novella LXXXI and The Lady of Shalott seems to have been overlooked by Mr. Collins and Professor Potwin. It is in the account of the arrival of the corpse at Camelot. Malory (Book XVIII, ch. 20) says that King Arthur while talking with Queen Guenever at a window espied the black barget, and despatched Sir Kay, Sir Brandiles and Sir Agravaine to discover what it was. Upon their report he himself went to the waterside. The Italian story gives a different impression. I quote from Roscoe:

"A rumour immediately spread through the court, and a vast train of barons and cavaliers ran out of the palace, followed soon by King Arthur himself. They stood mute with astonishment, on observing the strange vessel there, without a voice or a hand to stir her out of the dead calm in which she lay."

Tennyson's narrative is much closer to Roscoe and

the Italian than to Malory. There is no essential difference between his 1833 version and the one finally adopted, but I quote the former as more difficult of access:—

Knight and burgher, lord and dame, To the planked wharfage came: Below the stern they read her name 'The Lady of Shalott.'

They crossed themselves, their stars they blest, Knight, minstrel, abbot, squire and guest.

Says Professor Potwin, "The mirror, the weaving, the curse, the song, the river and island are all absent from the Novella." The curse I think can be safely assigned to Tennyson's invention, for Tennyson was fond of allegorizing his material. The song is also probably his; it afforded him an opportunity for comparison with the song of the dying swan,-a poetic fiction which appealed to his early imagination. (Cf. The Dying Swan, 1830, and Morte d' Arthur, 1842, ad fin.) The island may be Tennyson's, though it is worth noticing that Rhŷs would identify Astolat with Alclut, the old Welsh name for the rock of Dumbarton in the Clyde, which is practically an island. (The Arthurian Legend, p. 393). The river is, of course, Malory's. The web presents a more complicated problem. It is represented in the Idyll of Lancelot and Elaine by the case which the lily maid embroiders for the knight's shield (ll. 7-12), -apparently developed from Malory's simple words (XVIII, 14), "It is in my chamber, covered with a case." This leaves only the mirror to be disposed of, and the mirror can be attributed beyond reasonable doubt to Spenser's influence. The resemblence which it bears to the magic mirror made by Merlin, in which "shadows of the world appeared," and in which Britomart saw "A comely knight, all arm'd in complete wize," for whose love she almost died, is too striking to be accidental. (See The Faerie Queene, III., ii., sts. 17 ff.) The indebtedness of Tennyson to Spenser in this poem is further seen in the description of Lancelot in Part III, which owes many of its details to the elaborate portrait of Prince Arthur in The Faerie Queene, I., vii., sts. 29-33.

I am strongly inclined to believe, therefore, that the extraordinary elements in this strange rendering of the legend of Lancelot and Elaine are due partly to Novella LXXXI in the Cento Novelle Antiche, partly to Spenser, partly to Tennyson's own creative imagination.

2. The Charge of the Light Brigade.

The Light Brigade made its famous charge on October 25, 1854. On December 2, Tennyson wrote his galloping ballad in a few moments. (See the Tennyson *Memoir*, Vol. 1, p. 381.) One week later it was published in *The Examiner* with this foot-note: "Written after reading the first report of the 'Times' correspondent, where only 607 sabres are mentioned as having taken part in the charge." The report in question was printed on November 14. In addition to the number of men in the Brigade (according to Kinglake there were really 673), it seems to have supplied Tennyson with some poetic material. The following passages clearly influenced him:—

"When Lord Lucan received the order from Capt. Nolan and read it, he asked, we are told, 'Where are we to advance to?' Capt. Nolan pointed with his finger to the line of the Russians and said, 'There are the enemy, and there are the guns, Sir, before them; it is your duty to take them.'"

This incident was explicitly referred to in the Examiner version of the poem:—

"Forward, the Light Brigade, Take the guns," Nolan said.

The proper name was replaced later by the very impersonal personal pronoun "he," probably because the poet did not wish to lay any suspicion of direct blame for the tragic error upon a gallant officer who was the first to lose his life in the charge. The alteration in the text was fortunate, because the official and private investigations which were made at the end of the war showed that the weight of responsibility belonged less to the aide, Nolan, than to the commander of the cavalry division, Lord Lucan, himself.

The report of the *Times* correspondent continues, after a little:

"They swept proudly past, glittering in the morning sun in all the pride and splendour of war. We could scarcely believe our senses! Surely that handful of men are not going to charge an army in position?... They were exposed to an oblique fire from the batteries on the hills on both sides, as well as to the direct fire of the musquetry.

Through the clouds of smoke we could see their sabres flashing as they rode up to the guns and dashed between them, cutting down the gunners as they stood." (Compare Stanza IV.)

But the main source of suggestion was undoubtedly an editorial in *The Times* on the day before, that is, Monday, November 13:—

"How far the order was itself the result of a misconception, or was intended to be executed at discretion, does not appear, and will probably afford the subject of painful but vain recrimination. It was interpreted as leaving no discretion at all, and the whole brigade advanced at a trot for more than a mile, down a valley, with a murderous flank fire of Minié muskets, and shells from hills on both sides. It charged batteries, took guns, sabred the gunners, and charged the Russian cavalry beyond; but, not being supported,-and, under the circumstances perhaps it was fortunate it was not,-and being attacked by cavalry in front and rear, it had to cut its way through them, and return through the same cavalry and the same fire. A French General who saw the advance, and apprehended at once its fatal issue, exclaimed, 'C'est très magnifique, mais ce n'est pas la guerre.' Causeless and fruitless, it stands by itself, as a grand heroic deed. The British soldier will do his duty, even to certain death, and is not paralyzed by feeling that he is the victim of some hideous blunder. Whatever the case of the common soldier, and however little he might know the full horrors of his position till death had done its work all around him, the officers who led him on, with a conspicuous gallantry that extorted the admiration of the foe, well knew what they were about. Splendid as the event was on the Alma, yet that rugged ascent in the face of heights blazing with destruction was scarcely so glorious as the progress of the cavalry through and through that valley of death, with a murderous fire, not only in front, but on both sides, above and even in the rear."

It has often been pointed out that the metrical prototype of The Charge is Michael Drayton's Ballad of Agincourt. But Tennyson told Willingham Rawnsley (see his reminiscences in Canon Rawnsley's Memories of the Tennysons, p. 139) that he did not take the rhythm from that poem, but built it up by repeating over and over to himself the words "Some one had blundered," which he said had occurred in The Times. This expression he worked twice into the original version of the poem, and it is still "precisely the most tragical line," as Ruskin once declared, the line which

makes it something more than a "mere wild gallop in verse," or a piece of declamation well suited for schoolboys. When Tennyson ventured to eliminate the phrase from the revised form which he published in Maud, and Other Poems (1855), a great uproar was raised and he was compelled to reinstate it. I was therefore exceedingly anxious to find the famous expression. But a most careful search (conducted both at the Library of Congress in Washington and at the British Museum), in all the files of the paper covering the discussion of the incident, failed to discover it. The nearest approximation was "Some hideous blunder," in the passage quoted above, and as this passage contains much of the poem's ground-work I am tempted to believe that Tennyson's memory played him a trifle false. Let me say too that the strong word "blunder" was a very rare one in the vocabulary of the loyal, urbane, and conservative editor of The Times. Before and after this 13th of November his regular term is the mild "misconception of the instructions" or "unfortunate error."

One comes across many of the phrases of the poem in looking over these old newspapers. "Shot and shell" is a collocation of frequent occurrence. A letter from on board H. M. S. Himalya (printed November 15) says, "They charged right through the Russian cavalry." An editorial on the 14th remarks, "The Light Cavalry Brigade, in a most critical position, and under the eyes of the whole world, throws itself deliberately into the hands of the enemy."

3. The Charge of the Heavy Brigade at Balaclava.

This fine war-ballad was published in Macmillan's Magazine in March, 1882. It celebrates an exploit even more glorious, though less famous, than the charge of the Light Brigade, which was made on the afternoon of the same day, October 25th, 1854. It was an attempt on Tennyson's part to outdo in his maturity a popular success won in his earlier years by an occasional poem. He himself thought the metrical effect of The Heavy Brigade much better than that of The Light Brigade, but few people have agreed with him. In preparation he used the long, detailed, but stirring narrative of his former fellow-"Apostle," Alexander William Kinglake (The Invasion of the

Crimea, Harper & Bros., 1875, II., pp. 478-586), with probable reference also to that account of the correspondent of the London Times, printed November 14th, 1854, which had been so helpful to him in writing The Light Brigade. In the Times he found the phrase, a "forest of lances" (cf. l. 49), and the following seems to have suggested to him the words at the end of stanza III.: "In another moment we see them . . . dashing on with diminished numbers, against the second line, which is advancing against them as fast as it can to retrieve the fortune of the charge—It was a terrible moment. 'God help them! they are lost!' was the exclamation of more than one man, and the thought of many."

The poet compressed Kinglake's minute narrative with great skill (though he failed to impart a very coherent idea of the military manœuvres) and worked into swift and spirited music many of the graphic details of his source. Thus: "By this time Scarlett was in a hurry. He turned to his trumpeter and said at once, 'Sound the charge!' He turned partly round in his saddle, shouted out a 'Come on!' to the Greys, and invoked them with a wave of his sword. It was by digging his charger right in between the two nearest troopers before him that Scarlett wedged himself into the solid mass of the enemy's squadrons." A great part of the allied armies observed the battle from the Chersonese. When the wings of the Russian column wheeled around, "there was many an English spectator who watched this phase of the combat with a singular awe, and long remembered the pang which he felt when he lost sight of Scarlett's 'Three Hundred.' To such a one the dark-mantled squadrons overcasting his sight of the red coats were as seas where a ship has gone down. While [the Scot's] right arm was busy with the labour of sword against swords, he could so use his bridle-hand as to be fastening its grip upon the long-coated men of a milder race, and tearing them out of their saddles. There were, all at once, heard British cheers sounding in from outside of the column. Presently, from the south-east, there sounded the shout of a squadron which Inniskilling men knew how to recognise, and with it a crash—a crash prolonged for some moments-in the direction of the Russian left front. The Russians who had hitherto minimal their array caused or suffered their horses to back a little. In the next instant, the whole column was breaking. In the next all the horsemen composing it were galloping up the hillside and retreating by the way they had come."

4. Recollections of the Arabian Nights.

The source is erroneously given by Collins (*Illustrations of Tennyson*, p. 29). The poet's "recollections" seem to have centered principally on the following passages:

From the Story of Noureddin and the Fair Persian (at the end of the Two Hundred and Thirty-Sixth Night): "They rambled a considerable time by the gardens that bordered on the Tigris; and keeping close to one of them that was inclosed with a very fine long wall at the end of it, they turned into a street well-paved, where they perceived a garden-door, and a charming fountain near it. The door, which was very magnificent, happened to be shut, but the porch was open; in which there was a sofa on each side. The garden belonged to the caliph: and in the middle of it there was a pavilion. The stately hall within this pavilion was lighted by fourscore windows, with a lustre in each. They made a glorious illumination, and could be seen at a great distance in the country on that side, and by a great part of the city. Noureddin and the Fair Persian stood awhile to admire [the pavilion's] wonderful structure, size, and loftiness; and after taking a full view of it on every side, they went up a great many steps of fine white marble. to the hall-door. Besides lustres that were fixed to every window, there was between each bar a silver arm with a wax candle in it. The caliph had seated himself upon a throne that was in the hall. Scheich Ibrahim saw the caliph upon his throne, with the grand vizier and Mesrour on each side of him. He stood awhile gazing upon this unexpected sight, doubting whether he was awake or asleep. The caliph fell a-laughing at his astonishment."

From the History of Aboulhassen Ali Ebn Becar (One Hundred and Eighty-Sixth Night): "The walks were of little pebbles of different colours.... The prospect round was, at the end of the

walks, terminated by two canals of clear water; and curious pots of gilt brass, with flowers and shrubs, were set upon the banks of the canal at equal distances. These walks lay betwixt great plots of ground planted with straight and bushy trees, where a thousand birds formed a melodious concert."

A comparison of these passages with the poem will illustrate how concrete, realistic, and derivative (if one may so call it) is Tennyson's imagination, even when it seems to be acting with least restriction. I had always supposed the Recollections a pure phantasy until I came upon these descriptions in the Arabian Nights. In diction the poem is little more than a gorgeous florilege of poetical words and phrases culled from Spenser, Shakespeare, and Keats. Thus from Spenser come braided blooms-originally breaded blosms (F. Q. II. ii. 15 and IV. viii. 2); shallop (F. Q. III. vii. 27); rivage (F. Q. IV. vi. 20); engrain'd (Shepheardes Calendar, Feb., 131); marge (F. Q. IV. viii, 61); coverture (Shepheardes Calendar, Julye, 26); counterchange (F. Q. III. ix. 16); pleasance (Epithalamion 90); diaper'd (Epithalamion 51). In Keats, Tennyson found rillets (Endymion II. 945) and gold-green (Endymion III. 878); also, with argent-lidded compare azure-lidded (Eve of St. Agnes xxx), and with twisted silvers compare wreathed silver (Eve of St. Agnes XXXI). Shakespeare supplied golden prime (Richard III. I. 2. 248), stilly sound (Henry V. Prologue to Act IV. 1. 5), and with stars inlaid (Cymbeline v. 5. 352).

5. Sir Launcelot and Queen Guinevere.

"And fleeter now she skimm'd the plains Than she whose elfin prancer springs By night to eery warblings, When all the glimmering moorland rings With jingling bridle-reins."

This looks like a commonplace reference to Mab or Titania, but I was for a long time unable to lay my finger upon a satisfactory source. In the ballad of *Thomas and the Fairy Queen* (Hazlitt's Fairy Mythology of Shakespeare, p. 104), the mysterious "ladie" is described as riding on a beautiful horse.

"Hir bridulle was of golde fyne, On every side hong bellis thre." But this is far enough from Tennyson. Perhaps the poet had a faint recollection of a passage he once saw in Carlyle's Essay on Goethe's Helena (1828), or else, apparently, he and Carlyle must have had a common source: "Sorry are we that we cannot follow him through these fine warblings and trippings on the light fantastic toe: to our ears there is a quick, pure, small-toned music in them, as perhaps of elfin-bells when the Queen of Faery rides by moonlight."

6. Lucretius.

The tragic story of Lucretius's death, on which Tennyson bases the action of this poem, is generally stated to come simply from the following sentences in St. Jerome's additions to the Eusebian Chronicle (under 94 B. C.): "Titus Lucretius poeta nascitur. Postea amatorio poculo in furorem versus, cum aliquot libros per intervalla insaniae conscribsisset, propria se manu interfecit anno aetatis xliiii." The quotation of these words seems to have satisfied most commentators. Mr. J. Churton Collins, whose wide Classical scholarship has enabled him to elucidate many of the recondite references in Tennyson, alone seeks for further information. Says he (Illustrations of Tennyson, p. 71): "That the name of the woman who administered the philtre was Lucilia, and that she was the poet's wife, rests, I believe on the authority of a single sentence ascribed to Seneca, but not to be found in the works of either of the Senecas: 'Livia virum suum occidit quem nimis oderat, Lucilia suum quem nimis amaverat.' See Bayles's Dictionary, article Lucretius. None of the editors of Lucretius whom I have consulted, not even Munro, throw any light on this mysterious quotation of Bayles's."

Mr. Collins is always so dogmatic and frequently so correct that one takes a sort of malicious pleasure in discovering a flaw in his omniscience. The elusive passage is not to be found in the works of either of the Senecas, because it occurs in a letter of St. Jerome's, and the whole point lies in the full quotation of it. See *Epist.* xxxvi. *Ad Rufin.*, ch. 23: "Livia virum suum interfecit, quem nimis odiit; Lucillia suum, quem nimis amavit. Illa sponte miscuit aconitum: haec decepta, furorem propinavit pro amoris poculo." Mediæval writers connected this passage, solely on circumstantial

grounds, with the one in the additions to the Eusebian Chronicle, and on such shadowy foundation grew up the legend of Lucretiue's death.

Almost all the allusions in this poem (it is a marvelous interweaving of allusions, a sort of concentrated *De Rerum Natura*, with cross references to many Classical writers) have been pointed out by Professor R. C. Jebb (*Macmillan's Magazine*, June, 1868) and Miss Katharine Allen (*Poet Lore*, vol. xI., pp. 529 ff.) One error has been frequently repeated. See ll. 93, 94:

"the great Sicilian called Calliope to grace his golden verse."

The reference, says Dr. W. J. Rolfe (Cambridge Edition, p. 846), is to Theocritus, and in this opinion he is followed by Professor Eugene Parsons (Farringford Edition, II. 314). "The great Sicilian" is, of course, not Theocritus, but Empedocles, the philosopher of Agrigentum, so lavishly praised by Lucretius in the De Rer. Nat. I, 716–733. A fragment of his (in Hippolytus, Refutatio Hæresium, VII. 31), which probably began the last book of his poem, contains the words: ἄμβροτε Μοῦσα νῦν αὖτε περίστασο, Καλλιόπεια, κ. τ. λ. (See Ritter and Preller, Historia Philosophiæ Græcæ, p. 146).

The epithet "mulberry-faced" applied to Sulla (l. 54) is from a skit quoted in Plutarch's Life of the dictator, il.,—συκάμινὸν ἐσθ' ὁ Σύλλας ἀλφίτω πεπασμένον.

7. In the Children's Hospital.

Palgrave said that 'this was absolutely the most pathetic poem known to him,' and again that it was 'almost more pathetic than a man has a right to be.' Its pathos and tenderness still affect very strongly almost all sorts of readers. But one wonders whether such a direct appeal for tears as is here made will not in time seem somewhat banal, somewhat overdone, and so, also, somewhat false. The May Queen, which Tennyson's contemporaries thought so true, now appears forced and sentimental. Perhaps In the Children's Hospital belongs properly in the same class as The May Queen, and perhaps one reason for this is the fact that the source of the poem was a "true" story of the Sunday School variety, which had served as a

religious tract. Material of this kind is not easily moulded by the poet.

An account of the central incident was sent to Tennyson by Mary Gladstone in a letter which is quoted in the Memoir II., p. 253. "St. Swithin," in Notes and Queries (Sixth Series, III., p. 85), pointed out that the story was first told, under the title Alice's Christmas Day, in St. Cyprian's Banner, a localized periodical, published at 2 Park St., Dorset Square, London, in December, 1872. Later on it appeared in pamphlet form, and it was finally printed in New and Old (III., pp. 289-91), a parochial magazine under the same editorship as the defunct St. Cyprian's Banner, that of the Rev. Charles Gutch, B. D. I have obtained a transcript of Alice's Christmas Day from the British Museum. It seems to me that Tennyson must have read it (though the account in the Memoir might lead one to suppose otherwise), and Dr. Henry Van Dyke tells me that he has a faint recollection of being shown the magazine during his visit at Aldworth in 1892. At any rate, Alice's Christmas Day contains elements which reappear in the poem and which are not found in Miss Gladstone's letter. Tennyson said that the two children are the only characters taken from life. But here the story is told by "Sister Lydia," a pious, devoted, tender-hearted nurse unmistakably like the one in the poem, and the characters of the two doctors are slightly differentiated. The child heroine is introduced in the following commonplace passage: "I soon grew very fond of most of the children, but among them all I think little Alice [Emmie] most won my love; she was so young and weak to bear the terrible pain she suffered, and she was so sweet and patient under it; no one ever heard her say a cross or fretful word." (Cf. stanza IV.) She is not, however, an orphan, as in the poem—this is one of Tennyson's heightening touches-but the child of a drunken mother. In Alice's Christmas Day it is the rough stranger called in for consultation who makes the unfortunate remark, which Alice [Emmie] overhears, that the operation must be performed on the morrow. In this particular it seems to me doubtful whether Tennyson's rehandling of the narrative is an improvement. In other cases his genius is shown as much in what he changes or rejects as in what he The expedient of hanging the arm out on the counterpane is suggested in Mary Gladstone's letter by Annie, as in the poem (stanza vi.) But in Alice's Christmas Day it comes from Alice [Emmie] herself.

"Suddenly Alice exclaimed, 'Polly! [Annie] what shall we do, we have quite forgotten one thing! If our Blessed Lord comes to help me tomorrow, how will He know which is Alice among so many children?'

"'Can't you tell Him you are the next one to Polly?' suggested her little friend.

"'No, Polly, because He might not know which was you; what can I do to let Him know?'

"In great perplexity they discussed this difficult point: at last Alice said, 'I know what I will do, Polly; when I go to sleep I will leave my arm hanging down out of bed, and I will tell Him that it is the little girl with her arm hanging down who wants Him to help her, and then He will know, and will not let the doctors hurt me."

The conclusion presents perhaps the closest parallel to the words of the poem:

"There she lay just as I had left her, one hand under her cheek, the other hanging down, 'to show our Blessed Lord which was the little girl who wanted Him to help her.' And—He had helped her!"

All this is simply fresh illustration of the assimilative tendency of Tennyson's genius, a tendency which has long since been demonstrated with great fulness of detail by Mr. J. Churton Collins. I have attempted to demonstrate it anew in the notes of the Athenæum Press edition of Tennyson, to which the reader is referred for much of the material of this article. What the dogmatic Mr. Collins and his friends sometimes refuse to realize is that Tennyson brought a creative imagination to bear upon his old material, and interpenetrated it with a new light. He found his own on the premises of many another man, but he proved conclusively that it was his own. The borrowed phrase becomes his in fee simple. It is subtly improved in the borrowing. "Some hideous blunder" is far from being as good as "Some one had blundered."

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LENAU-LITERATURE.

On the 13th of August, 1902, Germany celebrated the hundredth anniversary of the birth of one of her foremost lyrical poets and literary artists—of Nikolaus Lenau. This event called out a large number of books, monographs, and essays, some of which should be discussed in these columns.

By far the most important contribution of the year to the study of Lenau is:

EDUARD CASTLE: Nikolaus Lenau. Zur Jahrhundertfeier seiner Geburt. Mit neun Bildnissen und einer Schriftprobe. Leipzig, Hesse, 1902. 8vo., 120 pp.

For some time C. has been publishing articles on Lenau which proved him to be a master of his subject. This monograph attempts in a small space to give us a discussion of L. the man and the author, based on all the material which the latest investigations have brought to light.

The initial chapter describes the intellectual forces at work in Vienna at the beginning of the 19th century:—the time when L. received his first impressions. This chapter is valuable as compiling with extreme care widely scattered material, and hence proves important not merely for the study of L. We regret that in the body of the book no references are made to this introductory study: it is only with some difficulty that the reader can become aware of the connection between the forces moulding Austrian life and the artistic ideals of our poet.

On the pages that follow the author traces the evolution of L.'s development. Intimate acquaintance with the details of the subject characterize the entire book. The notes are full of valuable bibliographical references.

A few statements here and there seem to me infelicitous. From what C. says about L.'s cheerfulness in his early youth, and especially from some remarks on p. 33 concerning L.'s unwillingness to recover from the grief caused him by the unfortunate affair with Bertha, one is almost compelled to believe that to C. Lenau was essentially a poser. "So wurde er seiner Umgebung ein interessanter Mann, und da er das um jeden Preis bleiben wollte, hielt er an seiner Pose fest, bis es

ihm endlich mit Weltschmerz und innerer Zerrissenheit heiliger Ernst war." This implies that much of L.'s unhappiness was purely imaginary. Yet C. would doubtless grant that although L. was tinged with the vanity which makes so much of Byron well-nigh intolerable to us, he had abundant reason to be one of the most honest sufferers in the world and therefore a true interpreter of a vital side of human life. I furthermore cannot agree with C. in his attitude towards Sophie. Ernst in his recent book ("L.'s Frauengestalten") is surely wrong in his pitiless condemnation of her, but C. does not sufficiently appreciate her vanity and heartlessness. For that she often played with L.'s feelings and opposed his marriage with Marie Behrends partly for reasons of jealousy seems to me evident beyond a peradventure. Lastly I miss in the book a sense of form which would make the study of it more easy. Here and there one has difficulty in following the author.

These bits of criticism are not meant, however, to prejudice anyone against the book, the merits of which are apparent and give it lasting value.

The importance of what might be called intellectual honesty becomes more than ever evident when we compare C.'s treatise with another contribution from the pen of a Frenchman, viz:

JACQUES SALY-STERN: La Vie d'un Poète. Essai sur Lenau. Paris, Calmann-Lévy, s. a. (1902). 8vo., 224 pp.

The method of this author occomes evident merely from a perusal of his "sources" on pp. 223-4. Here we read among other things: Deutsche Runds, (sic!) 1889, Artikel Über Marie Behrens. Or again: Lenaus Biographie, L-A. Frankl.

These specimens will suffice to show that S.-S. has but a faint conception of modern bibliographical technique. But worse than that his method throughout lacks every vestige of the scientific spirit. Among his "sources" are wanting works like Koch's and Roustan's biographies, Schlossar's edition of L.'s letters to the Reinbecks, &c.

A study of this "essay" only corroborates our impression that the author is a dilettante of the worst order.

To begin with, the dedication "Au souvenir de

ma Mère" reveals a complete misconception of L.'s inner life. Here we read: "La vie d'un poète qui chercha le Vrai dans le Scepticisme, dans l'Amitié, dans l'Amour, and qui le trouva dans la Foi." As if poor L. had found lasting solace in the tenets of any creed.

The book itself shows not merely a tendency to misinterpret the poet, but in it we discover on all sides inaccuracies and even wilful distortions for the sake of theatrical effect.

I will not lay great stress on the fact that S.-S. speaks of "Hoethy" for Hölty, of "Kovesdy" for Kövesdy, of "Brauthal" for Braunthal, &c., nor that on p. 179 the date of the letter quoted should be 1838 instead of 1835, that on p. 98 he speaks of a menuet of Krieger when he should speak of Kreutzer, that on p. 66 he translates "Walzergeiger" by "compositeur de valses pour violon", or that on p. 56 we read of "Schönenwerk" when Schottenwiese is meant, nor that the passage quoted on p. 24 was not from the lips of Frankl, but of Seidl, and that on p. 214 Reinbeck is mentioned as the person who saved the MS. of Don Juan, when as a matter of fact it was Emilie, &c., &c., &c. It is, however, more serious and rather amusing that honest Godenberg, who happened to hail from Friaul, should appear on p. 15 as "Godefroy de Frioul", as if he were a knight of the Table Round; furthermore that S.-S. should make L. address the following lines to Kerner (p. 102): "Pour nous, frère, le temps d'aimer est passé, crois m'en", &c. Of course, it was not Kerner, but Klemm to whom these lines were directed (cf. Schurz I, 155).-Poor old Kerner who for many years had been most happily married, would have been no little surprised at receiving from Lenau this suggestion of even the possibilities of new conquests in the domain of love. It is no less entertaining to read (on p. 139) L.'s name spelled "Streh Lenau." Even more delightful as a piece of almost pastoral innocence is the explanation offered on p. 16 for the spread of the romantic nature-sense in Austria at the end of the 18th century. Rousseau and Bernh. de St. Pierre, S.-S. tells us, had made France familiar with "cet amour débordant de la nature" and it was the soldiers of the French Revolution who introduced it into the German-speaking countries!

Amusement ceases and irritation begins when

one sees with what unconscionable carelessness S.-S. deals with some of the facts of L.'s life. He asserts with great assurance that L. was the father of Bertha's child, although there is little proof to sustain that view. He then builds up a whole tragedy on his theory. L. is made to suffer agonies on account of his unfortunate scion. To help prove his point he quotes the poem "Das tote Glück" in translation and exhibits lamentable ignorance of German. The word "Kind" which evidently refers to "Schmerz", S.-S. refers to Bertha's-and, therefore, L.'s-child. Hence "quelle image saisissante," our author exclaims. Perhaps even more absurd and confusing are some of the translations from Schurz. Everywhere in his renditions S.-S. shows an exasperating tendency to insert lines and paragraphs of his own invention.

The most objectionable portion of the book, however, are the very first pages of it. In order to give color and "atmosphere" to the introductory chapters S.-S. invents a long scene which is supposed to have preceded L.'s birth, and which doubtless to the author's mind does much to heighten the attractiveness of his work.

Although there is no excuse from any point of view for S.-S.'s method of procedure, yet we might be inclined to excuse even some of his most obvious mistakes, if the book were conspicuous for originality. But, as it is merely an inexact repetition of what has been said before and as the author knows nothing of the important publications of recent years (not even of the work of his own countryman, Roustan), it must be characterized as the most glaring piece of dillettantism that has appeared in Lenau literature.

As the "essay" is written in a facile style, it might mislead. Hence it seemed necessary to lay bare its worthlessness.

Extreme care, carried even to the point of pedantry, is the salient feature of a book the purpose of which is to discuss the women who played a part in L.'s life. The title: "L.'s Frauengestalten" (Stuttgart, Krabbe, 8vo., vi + 410 pp.) is unfortunate, for it suggests a study of the heroines of L.'s works. The author, Adolf Wilhelm Ernst, has for years added to our knowledge of the poet by his publications in the Grenzboten,

the Gegenwart, &c. The work before us reflects familiarity with L's life and with the literature which concerns itself with him. In this latest contribution E. discusses L's mother, Bertha, Lotte Gmelin, Sophie Schwab, Emilie Reinbeck, Sophie Löwenthal, Karoline Unger, and Marie Behrends.

E. reprints all the passages in L.'s letters, &c., referring to these persons, and comments on them. In the chapters on Lotte and Sophie Schwab he offers material not found in Schurz or any of the collections of letters.

The book is an interesting bit of biography and a commentary on the inner life of one of the most sensitive of men. It must be granted that the student of L.'s letters finds little that is absolutely new, yet he will get a correcter idea of the importance for L. of these women to whom he was attached in friendship or in love. E. is eminently satisfactory as a collector of material, less excellent, however, as an interpreter. His personal likes and dislikes strongly control his judgment. For, though he does full justice to L.'s mother, to Emilie and Sophie Schwab, although he gives us an adequate picture of the sad part Lotte played in L.'s life, he is at least very severe on Karoline and positively unjust to Sophie Löwenthal. I agree with him in believing that vanity was a powerful factor in her attachment to him, and now, after reading E.'s book, I feel more than ever that her behavior during L.'s engagement to Marie Behrends deserves severe censure, but I refuse to go the lengths to which E. goes. To him she seems the very incarnation of heartlessness and selfishness, and therefore the evil spirit of L.'s life. I attach little importance to L.'s complaints of her coolness and harshness. So great was his sensitiveness that occasional quarrels, more or less serious, with even his most trusted friends, were Even his warmest admirers, like Emilie, had at times good reason to complain of his behavior, And however much Sophie may have objected from reasons of jealousy to L.'s marrying Karoline Unger or Marie Behrends, let us not forget that a union with either would have been disastrous for all parties concerned.

The chapter on Marie Behrends gives us a pathetic picture of the sufferings of this delicate person, who unwittingly was drawn into the maelstrom of Lenau's existence. E. should not altogether suppress the wrong implied in L.'s behavior towards her. To me the whole affair was an additional proof of his decaying judgment.

E.'s hatred of Sophie Löwenthal is of a piece with a strong element of philistine morality in him, which in many cases strikes one as distinctly unpleasant.

I cannot suppress the belief that a less garish cover would at least not have injured the book.

THEODOR GESKY: Lenau als Naturdichter, Leipzig, 1902, aims at interpreting the attitude towards nature found in some of Lenau's works. The material on which G. bases his investigation is entirely incomplete, and hence his investigation, in spite of some good points, has no scientific value.

I have attempted the same task as G. in a monograph: The Attitude towards Nature in the Works of Nikolaus Lenau, Chicago, 1902.

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NOTES ON DAVENANT'S LIFE.

Concerning the early life of the poet William Davenant but little is known; and concerning his later life reliable information is scant enough. Aubrey 1 and Wood 2 perhaps give the most authoritative sketches. Aubrey indeed counted the poet among his "learned familiar friends and acquaintance." 3 But his account is not, for all that, to be relied on: it is neither full nor entirely accurate. And Wood's account, while richer in detail, is either inexplicit or silent on more than one important point. Nor does the rather lengthy sketch prefixed to the relatively recent edition of the poet's dramatic works, by Maidment and Logan, supplement or correct the earlier sketches. it must be said in defense of the Edinburgh editors, as faithfully as might have been hoped,-though

that easily available sources for the poet's life were more meager at the time of the appearance of their memoir than at present.⁵ Still they omit some not unimportant matter which must surely have not been wholly inaccessible to them. They have not gleaned all that was available about Davenant's early military career; nor do they make any effort to work out the poet's pedigree. And in common with their predecessors and a very firmly established tradition, they report quite incorrectly one interesting episode from their subject's life,—viz., the projected voyage to America in 1650.

Davenant's Pedigree.

In an attempt to establish a pedigree for Sir William, I found my first clue in a letter from John Davenant, Bishop of Salisbury, to one Nicholas, an abstract of which letter appears in the Calendar of State Papers for 1628-9.6 This letter establishes, in my opinion, a connection between the poet and Bishop Davenant. The abstract of the letter reads as follows: "Recommends to him [Nicholas] 'this young gentleman, Mr. William-Davenant, who has been employed in the wars abroad. He is my near kinsman. He has the place of an ancient or lieutenant already, and when new regiments are raised hopes for further advancement."

A connection between the poet and Bishop Davenant being apparently established, it occurred to me that I might establish the poet's pedigree through that of the Bishop's, which I felt confident could be found with little difficulty. Accordingly I made an examination of the various genealogical sources and authorities for the period, with the result that I found not only a number of more or less incomplete tables of the Davenant family, most of which include Bishop Davenant, but ultimately came across, in Hoare's Wiltshire, a lengthy Davenant pedigree in which the poet Davenant also appears.

¹ Aubrey, Lives of Eminent Men (printed with Aubrey's Letters), London, 1813, vol. 11, pp. 302-310.

² Anthony A. Wood, Athenæ Ozonienses, ed. Bliss, London, 1817, vol. III, cols. 802-809.

³ Aubrey, Lives of Eminent Men, vol. 11, p. 629.

⁴ The Dramatic Works of Sir William D'Avenant, ed. Maidment and Logan, Edinburgh, 1872-1874, vol. 1, pp. v-lxxxix.

⁵Some of the Calendars of State Papers from which I. cite later, had not then been published.

⁶ Calendar of State Papers for 1628-9, ed. Bruce, London, 1859, p. 67.

⁷ Bruce, who refers to this letter in his preface, p. xiii, is unwilling to identify this William Davenant with the poet Davenant.

⁸ Hoare, History of Modern Wiltshire, London, 1837,, vol. v, pt. ii, p. 85.

Hoare's table is inaccurate, however, in some respects, as there is abundant evidence to show. In the first place, John Davenant, Mayor of Oxford and father of the poet, did not die, as Hoare has it, in 1662, but just forty years before that date-in 1622. This is conclusively proved by his will, which went to probate October 21, 1622; and is also borne out by tradition, which represents the famous tavern-keeper as having 'pined and died '10 shortly after his wife's death, which in turn is shown by the will to have been 1622 also. Add to this that Hoare mentions among the offspring of John Davenant (of Oxford) only the poet, Sir William, and gives Jane Shepard as the name of John Davenant's wife, while the will gives her name as Elizabeth, and we have further evidence of Hoare's fallibility here.

But Hoare is in accord with the fullest and most reliable of the other tables down to William Davenant of Davenant's-lands. Here, instead of giving the aforementioned William Davenant only two sons, viz., John (merchant of London and father of Bishop Davenant) and William (from whom descended a William, a John, and an Edward), Hoare adds a third son, Ralph, whom he makes father of John Davenant of Oxford and grandfather of Sir William Davenant, the poet. This, so far as I can find, he has done arbitrarily.

We should have the correct tree, I believe, by finding in John (the second son of William, himself the second son of William of Davenant's-lands) none other than the renowned vintner and mayor of Oxford and the father of Sir William Davenant, dramatist and laureate. Evidence supporting this view may be found in a brief Davenant pedigree in Harleian Ms. 1542, "I where the wife of this John is given as Elizabeth: while evidence of a negative sort is to be had in that none of the manuscript tables, among which may be enumerated Harl. 1398, Harl. 1137, Harl. 1432, and Baker 30, support Hoare either in deriving the poet from

a third son (Ralph) of William Davenant of Davenant's-lands, or in the unwarranted substitution of the name Jane Shepard for the authentic Elizabeth (mother of the poet).

The balance of evidence, then, would seem to support the pedigree given on p. 238.

Early Military Career.

Shortly after his father's death in 1622, Davenant left Oxford-where, during the previous year at least, he had been a student at Lincoln College -and went to London. In London, according to Aubrey, he was first employed as a page to the Duchess of Richmond; later he was connected with the court of Fulke Greville, Lord Brooke.12 How long he remained in the service of Brooke we do not know,-Aubrey says, until Brooke's death in 1628. Nor do we know how he was occupied during these six years; Aubrey and the rest of the sketch-writers are silent here. It would appear, however, partly from the letter from Bishop Davenant referred to above in connection with the Davenant pedigree, and partly from certain complimentary verses by Thomas Ellis prefixed to the folio edition of the poet's Albovine 13 (printed in 1629), that Davenant was employed at this time in the military service of England on the continent. Bishop Davenant's statement is to the effect that his young kinsman, William Davenant (whom I venture to identify with the poet), had "been engaged in the wars abroad" and already held the place of "ancient or lieutenant." The lines prefixed to the Albovine are as follows:

"Wise Fame shall sing the praise of thy deserts, And voice thee glorious both in Arms and Arts; Whilst thou, released from the wars sad mishaps, Rests in soft dalliance on the Muses laps,"

Davenant's subsequent rapid advancement and his prominence in the civil wars of the '40's lend further support to this view.

The Projected Voyage to Maryland.

But the gravest sin of Davenant's biographers is not one of omission. It has to do with the poet's projected voyage to America in the winter

oc. Publications, vol. ¹³ Aubrey, Lives of Eminent Men, vol. 11, pp. 303-4. ¹³ The Dramatic Works of D' Avenant, vol. 1, p. 16.

⁹ Reprinted by Halliwell, London, 1866.

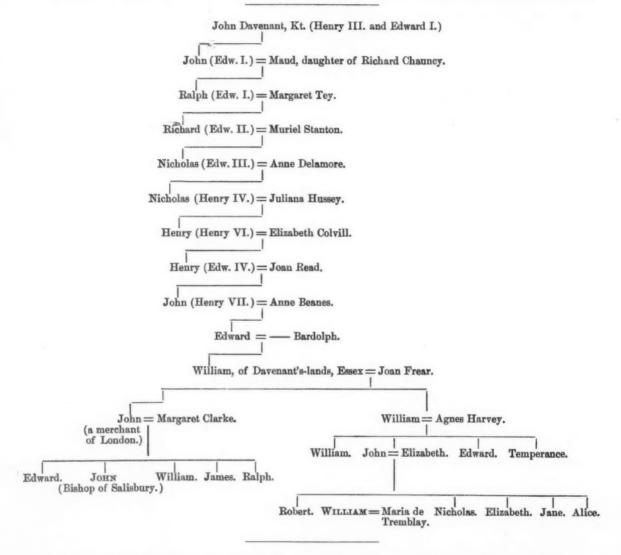
¹⁰ See the verses "on the death of Mr. John Davenant, Maior of Oxford," reprinted in The Dramatic Works of D'Avenant, vol. I, p. xxviii.

¹¹ I have to note, however, that this piece of evidence is somewhat weakened by the fact that the date 1634 follows this John Davenant.—See *Harleian Soc. Publications*, vol. XIII, p. 388.

of 1650. Aubrey tells us 14 that Davenant, while in Paris (1648 or 9, presumably), "layd an ingeniose designe to carry a considerable number of artificers (chiefly weavers) to Virginia," and, by authority of the King of France, having secured some thirty-six weavers from the prisons of Paris,

in his sketch of Davenant in the Dictionary of National Biography.

The facts in the case are, that Davenant had set out, not for Virginia, but for the Colony of Maryland, and with a commission to supersede Lord Baltimore as Lieutenant-Governor of Mary-



set out on a voyage thither; to be captured by the English, however, shortly after leaving France. In this account Aubrey seems to have been followed by all who have come after him, including the editors Maidment and Logan, and Knight

14 Aubrey, Lives of Eminent Men, vol. II, p. 307 f.

land and to strengthen as best he could the cause of the Royalists in America. He may have given it out, as a sort of ruse, that he was going to Virginia, but there can be no doubt that his mission was to Maryland. Proof of this view is found in the commission itself, a printed copy of which is

to be seen in the British Museum.¹⁵ This copy is attached to a document entitled "The Lord Baltimore's Case concerning the Province of Maryland." The commission reads, in part, as follows:—

"Whereas, Lord Baltimore doth visibly adhere to the Rebels of England, know ye, therefore, that we, reposing conduct loyalty and good affections to us, of you, Sir William Davenant, do by these presents nominate you our Lieutenant Governor of the said province of Maryland. We give you all power and authority to do all things in the said plantation which shall be necessary for our service, and to comply and hold due correspondence with trusty Sir William Berkley of Virginia. Given at our Court in Jersey 16th Day of Feby. 1649/50 in the second year of our reign."

To supersede Lord Baltimore in Maryland, then, and not to carry weavers to Virginia, was the purpose of Davenant's would-be voyage to America.—The fate of the expedition I have already told: the poet was captured in the Channel, and taken to Cowes Castle, Isle of Wight, where he was imprisoned.

Imprisonment During the Commonwealth.

For the period immediately following the capture of Davenant, in 1650, the Calendars of State Papers afford a number of interesting notices not so far made use of in any of the various memoirs of the poet. From one of these notices, bearing the date May 17, 1650, 16 we learn that Davenant was at that time imprisoned at Cowes Castle. And as the postscript to his Gondibert dates from the same place on the 22d of the following October, we know that he was still at Cowes when the order for his trial was drawn. This order bears the date July 2, 1650. 17 On the following day, July 3, 1650, 18 there was an order that Davenant be excluded from the number to be tried according

¹⁸ "Calvert Papers," numbers 19 and 20. A copy may be found in the library of the Maryland Historical Soc., Baltimore.—See Browne, George and Cecilius Calvert, New York, 1890, pp. 141-2, and Maryland, Boston, 1888, p. 73, for references to this in connection with Maryland history.

¹⁶ Calendar of State Papers for 1650, Domestic Series, p. 167.

17 Ibid., p. 229.

¹⁸Ibid., p. 229.

to the above first-mentioned order. Milton's influence,19 perhaps, having been exerted in his behalf. October 7, 1652,20 over two years later, Davenant was granted the liberty of the Tower, whither he had been removed, perhaps in the winter of 1650-51,-this time, tradition has it, through the influence of Whitelocke.21 There are a number of other notices for the years 1653 and 1654, the most important of which is that of a petition to the Protector, dated April 18, 1654,22 in which Davenant sums up his history for the preceding four years. This petition recites that "on 9 July, 1650, Parliament appointed him to be tried by the High Court of Justice for treason, but no proceedings were taken." On Nov. 12, 1651, it was agreed that he be exchanged for a Capt. Clarke, yet he has been retained a prisoner for two years and afterward let out for one year on bail. He has recently been "arrested for debt and made a double prisoner." June 27, 1654,28 an order is entered that Davenant be set at liberty and a pardon prepared. August 424 of the same year an order is entered, signed by Cromwell, for his discharge from the Tower.

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NOTES ON SCHILLER'S Eroberer.

The lines 51-54 of Schiller's poem Der Eroberer have always presented great difficulties to the commentators. Especially has the expression "Flammen der Königsstadt" been the occasion of much speculation; it has been connected either with the conflagration of Rome in the time of Nero (Düntzer, Erläut., etc. I², 15 ff.; Jonas, Erläut. d. Jugendged. Schiller's, 12), or with the burning of the royal castle at Persepolis by Alexander the Great (Jelp, Neue Jahrb. f. Phil. und Päd., 100. Band, 1869, 2. Abt., 421 ff.). Neither of these

¹⁹ See Wood, Athenæ Ozon., vol. III, col. 805, and Richardson, Explanatory Notes on Paradise Lost, London, 1734, p. lxxxix f. See also any edition of Johnson's Life of Milton.

¹⁰ Cal. of State Papers for 1651-2, p. 432.

²¹ Whitelocke, Memorials, Oxford, 1853, vol. III, p. 462.

²⁸ Cal. of State Papers for 1654, pp. 106-7.

²³ Ibid., p. 224.

²⁴ Ibid., pp. 438-9.

explanations is satisfactory. Against the second interpretation it may be said that "Königsstadt" and "Königsburg" (royal castle) suggest somewhat different notions and that we know of no especially remarkable atrocities committed in connection with the destruction of the castle of Persepolis. The first explanation is deficient in this regard that Rome could only have been referred to by Schiller as "Kaiserstadt" and that Nero, had he been in the poet's mind, ought to have been called a tyrant and not a conqueror; yet the idea which underlies the poem is the wickedness of the sanguinary, conquering warrior. On the other hand, it is true, the explanation connecting ll. 51-54 with Persepolis finds a support in the fact that the question whether Cæsar and Alexander have to be considered as benefactors or as enemies of the human race, has been discussed in the Schwäb. Magazin, and in a paper read by Schiller in the Karlsschule. Likewise the connecting of the passage with Rome is sustained by the lines in Fiesko II, 12th scene: "So steh' ich wie Nero auf dem Berg und sehe dem possierlichen Brande zu", and also by the mention of Nero in Räuber v, 1st scene. Neither of the two parallels, however, is conclusive and I should like, therefore, to propose the reference of the passage in question to the destruction of Jerusalem by Vespasianus and

This explanation, in the first place, would be in perfect harmony with the expression "Königsstadt", although it must be admitted that this word has been used by Schiller also without any reference to the city of David (in Der Abend, Die Herrlichkeit der Schöpfung). The horrible events which took place during the last struggle of the Jews against the Romans are well known. The stubborn resistance of the Jews was overcome by burning the castle, the temple, and the city of Jerusalem; and further, the Romans thought it wise to make an example of the whole Jewish population: many thousands of them perished during the fight and in the flames; others famished; those who remained were, after the capture of the town, partly killed on the spot and partly sold as slaves or reserved for exhibition later on in the triumphal procession in Rome (cf. Stade, Gesch, des Volkes Israel, 1888, II. vol., 669 ff.).

The model for Erob. 51-54 seems to have been

Messias xx, 439 ff., especially 445-452, where the angels of death thus describe the great judgment of Jerusalem:

Geh unter! geh unter, Stadt Gottes!
In Kriegsschreyn! In Rauchdampf! und Glutstrom!...
Sey Trümmer, Stadt Gottes!
Todsworte sprach Jesus! Rom thut sie!
Zum Aas' eilt mit Gierblick der Adler!
Den Feldherrn, die ihr Gott ruft zu verderben,
Flammt's ernst vom Rachauge!

It is true, Rome appears here only as the mandatory of God; in the speech of Cnæus in Mess. XVII, 617 ff., however, Rome is called the conqueror and carefully contrasted with the Saviour.

The resemblance between Schiller's *Eroberer* and *Messias* xx is not confined to these few lines. The passage of *Mess.* xx, quoted above, is immediately followed by the line:

"Pflugtreiber streun schreckend Salzsaaten!"

Compare this with *Erob*. 61, where the conqueror is called a bloody "Sämann." Furthermore, the 200 lines preceding *Mess.* xx, 439, describe the fate of such conqueror nations as Assur, Elam, Edom, and Egypt, which is represented by Pharaoh. About Pharaoh it is said in 432–34;

Ihn Erblickte sein Volk, und es war Ihm Erquickung dies Entsetzen!

This reminds one of Erob. 37-40:

O ihr wisst es noch nicht, welch ein Gefühl es ist, Welch Elysium schon in dem Gedanken blüht, Bleicher Feinde Entsetzen, Schrecken zitternder Welt zu sein.

The 200 lines after Mess. xx, 439, contain a description of the hymn on Christ and his triumphal procession through the heavens sung by the seraphim and those who have risen from the dead. The earths, the suns, the stars, the waters of the moon and the seas of the earth are urged to praise the Saviour. The news of his triumph resounds through the universe. Christ is now the Lord over all, but at the same time "Quelle aller Beseeligung" (488); he "strahlt in dem Chor hoher Throne" (546). The immortals see his "strahlenden Heerzug" (583). The groves say to the groves and the mountains to the mountains: "Vollender!"

A comparison of these lines with those in Eroberer

describing the position of the conqueror in the world suggests the idea that Schiller gets the material for this description chiefly by an antipodal use of Christ's triumphal procession in Mess. xx, although other models may also have been before the poet's mind (e. g. for Erob, 44 possibly the figure of Adrameleck in Mess. II, 841 ff.). In Mess. XX the universe is united in the praise of the triumphant Christ, while in Erob. the universe is united in indignation against the conqueror: the oceans, the orkus, the dying ones, the old men, the women and children call down curses on his head. Both Christ and the conqueror are rulers: the former, one of blessing, the latter, one of evil. The parallel extends even to single expressions; cf. Mess. xx, 517-518 with Erob. 17-18; "Siegsgang" in Mess. xx, 551 with "Blutgang des Siegs" in Erob. 22; "Der Engel Hallen" in Mess. 559 with "Hallen des Todes" in Erob. 15.

While too much importance must not, of course, be attached to resemblances in such isolated passages, nevertheless the hypothesis that Schiller used the part of *Messias*, quoted above, as a model for *Eroberer* 51–54, seems fully justified. And if this be so, then one may infer that in using the expression "Königsstadt," he had in mind Jerusalem.

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THE RULE OF CHRODEGANG IN OLD ENGLISH.

Whilst working through the Old English version of the enlarged Rule of Chrodegang which is contained in Ms. 191 in the Library of Corpus Christi College, Cambridge, and which I am editing for the Early Engl. Text. Soc., I came across a passage that called to mind a fragment which I published in Modern Language Notes, XII, (Feb. 1897) col. 111, from Ms. Addit. 34652 in the British Museum, consisting of (1) a short piece of Old English on drunkenness, followed by (2) a Canon in Latin 'De clericis,' followed in its turn by (3) an Old Engl. rendering of (2). The source of (2) and (3) I stated to be Isidor's De ecclesiasticis officiis, bk. ii, ch. 1, but that of (1) I was unable to determine. I now find that the whole

is taken from Chrodegang's Rule, (1) being the end of Ch. lxii, (2) and (3) corresponding to Ch. lxiii, whilst the last two lines (in Latin) form the beginning of Ch. lxiv. Chrodegang took Chapters lxiii and lxiv word for word from Isidor, but his Ch. lxii 'De ebrietate' is not in that author's work, which shows that the British Museum fragment formed part of a Ms. containing Chrodegang's Rule, and not Isidor's De eccl. off.

The Old English portions agree word for word with the corresponding passages in the Corpus Ms., so that Ms. Addit. 34652 is a leaf of a lost Ms. of the same English translation of Chrodegang's Rule.

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NOTES ON OLD ENGLISH PROSE TEXTS,

I. Boethius.

[The references are to Sedgefield's edition (1899) and translation (1900).]

(1). 7,12.—se was in boccræftū 7 on woruldbeawum se rihtwisesta. The sense of 'worldly custom' assigned to woruldbeaw in the Glossary does not seem quite appropriate.1 Better is Toller's entry weorold-péawas 'conduct in the affairs of this world.' It might be freely rendered by 'character' (Lat. mores), and the above phrase may be taken as an approximate equivalent of the modern 'a scholar and a gentleman.' It is true, the two nouns do not go very well together with the one adjective se rihtwisesta, which can hardly mean 'the most wise' (Cardale, Fox), 'most truly wise' (Sedgefield's trans.); we should expect something like se gleawesta or se gelæredesta after boccræftum. (There is no ambiguity in the metrical version, Met. Boeth. 1, 49-52). The use of the superlative would seem to suggest a Latin model; cf. e. g., wæs he se wer æghwonan se gelæredesta, Bede 448,6 = uir undecumque doctissimus ; ib. 434,17f.;466,24.

(2). 12,2. (Swide rihte pu seofodest pa woon wyrd ægper ge on dara unrihtwisra anwalda hean-

¹ Goodwin's translation of he was gestappig on his peawum, Vita Guthl. 92,18, "he was steadfast in his duties," also needs correction. esse ge on minre unweorbnesse 7 forsewennesse) ge on para manfulra fordforlætnesse on das weoruldspeda. Glossary: foroforlætennes 'licence.' Translation: "... and in the licence of the wicked as regards the prosperity of this world." This is hardly quite satisfactory. Certainly misleading is the interpretation of Wülfing (11, 466), who records on das weoruldspeda as an example of on denoting "den Ort, wo etwas stattfindet." The verbal force of ford forlætnes should be brought out more strongly: the wicked are - ford forlæten on Sas weoruldspeda = 'sent forth to . . . ,' or 'allowed to enter upon [the possession of] worldly prosperity.' Cf. Bede 200,5 sona instape se wind gestilleð 7 sæs smyltnes æfterfylgeð, 7 eow eac bliðe on eowerne wilsið hám forlætað; and see Grein, Sprachschatz, s. v. forlætan.—A short, literal translation seems indeed impossible.

(3). 12,10.—Ne meaht pu win wringan on mide (B; Junius; midne) winter. Midne should be adopted as the textual reading. Cf. Menol. 1 Crist was accennyd, cyninga wuldor, / on midne winter, etc.

(4). 14,14.—Hwat, eac se broc, peah he swipe of his rihtryne, võn par micel stan wealwiende of pā heohan munte oninnan fealv i hine todælv i hī his rihtrynes wivstent. Sedgefield's emendation of swipe to swife does not effectively remedy the passage (in spite of Wülfing, Engl. Stud. XXXI, 275), which looks in fact quite hopeless, and the editor himself remarks: "Some words appar. omitted here, vid. Metr." Unquestionably one line at least must have been skipped by the scribe (of B), after or before swipe (which may as well be authentic). (Dial. Gr. 192,23 ne mihton hi hwævre pone stream of his rihtryne abygan; 193, 15, 19).

(5). 29,28.—Wenst bu mage see wyrd be gedon by ba bing bin agnu sen ba de heora agene (better J.: agnu) gecynd be gedon fremde? We see no reason why gedydon (J.) has not been put in the text in place of gedon.

(6). 37,3.—8a wears he [Erculus] strengra, Jadrencte hine. Trans.: "But Erculus was the stronger..." A little better would be 'turned out (or proved) stronger.' Cf. Brunnanb. 47 hlihhan ne porfian, / pat hi beaduweorca beteran wurdan.

(7). 45,6.—forŏæm he hine swa orgellice up ahof 7 bodode þæs † he uðwita wære. bodode is to be

changed to bode, i. e., bōde = 'boasted' (which may after all have been the reading of C), as first observed by Cosijn (Beitr. XXIII, 125) with reference to Liber Scint. 152,2 se pe hyne bogað J tobrætt = qui se iactat et dilatat, and Mod. 28 boð his sylfes / swipor micle ponne se sella mon. Cf. Ben. R. (ed. Schröer) 22,17 bode (var. bodude), 139,2 bogie. The same verb is probably to be recognized in Boeth. 42,15 (Ac hwæt rumedlices oððe micellices oððe weorðfullices hæfð) se eower gilp þe ge þær bogiað on þā fiftan dæle healfū londes J unlondes, whereas Sedgefield enters bogiað under bugian 'dwell, inhabit' (J. reads bugiað).

(8). 45,28.—(sio sawl . . .) for (B: of) pæm carcerne bæs lichoman onlesed bið. Wülfing in Engl. Stud. xxvIII, 107, lays his finger on this (unique) use of for in the sense of 'from,' as mentioned in Sedgefield's Glossary. But it is decidedly safer to hold the scribe responsible for this syntactical phenomenon and actually read from (fro). The same remark applies to 11,3f. (B) By bu were ut afaren of bines fæder edele, Bis for (J.: of) minum larum; to all appearances also to Dial. Gr. 188,19 pa he nolde for (read from) his biscophade hi aweg adrifan.—Conversely, for has been misspelt fro by the Ca-scribe of Bede, 22,27; likewise wrongly fram in Dial. Gr. 320,19 se wæs togen fram (C; for O) pam yflum ofdune be pam been I for bam his goddædum upp be bam earmum.

(9), 49,27.—Ac ponne ær þe he † gewealdleðer forlæt þara bridla . . . þön forlætað hi þa sibbe. This use of bonne ar deserves to be pointed out. Cardale was inclined to take ær as a contraction of afre. However, it is simply the adverb ar, appearing redundant, it is true, but used also in hwonne ær : Par. Ps. 40,5 Hwonne ær he beo dead, obbe hwanne his nama aspringe? (= quando); Riddl. 32,12 sæles bideb, / hwonne ær heo cræft hyre cypan mote; likewise in hwan er in Old Saxon (beside und er), wanneer in Dutch, and wann eher (wenn eher) in Low German dialect. The analogous combination bonne ærest has been cited by Pogatscher, Anz. f. d. A. xxv, 4. Also swa ær swa: Bede 248,25 him geheht, swa ær swa heo gebungenne mon 7 hades wyrone metan meahton, bæt heo hine woldon to biscope gehalgian (equal to sona swa) is to be mentioned as a proper parallel.

The customary rendering (Cardale, Fox, Sedge-field) "but whenever he shall (loose the bridle-

rein . . .)" may be improved by substituting 'as soon as.'

Perhaps the same interpretation holds good of 25,18 wið pæs ic wat pu wilt higian pon ær pe ðu hine ongitest (pon may stand for pon = ponne), though the translation "before even thou perceivest it" (Sedgefield) does not seem impossible. The latter should not, of course, be based on Cardale's remark that "pon ær pe seems put for ær pon pe," with which the same scholar's (erroneous) rendering "until thou obtainest it" is strangely at variance.

(10). 50,18. ac peah me giet mare frecenes on becume, ne cwide ic næfre ma p hit butan gewyrhtū sie. The anomalous cwide—provided the i is considered short—is paralleled by cvido = dico, Rit. 19,7 (following wid!). Otherwise it might be taken as cwide 'lament, complain' (used with reference to aretne, l. 15, afrefredne, l. 13). Of other texts belonging to the Alfredian cycle, Gregory's Dialogues offer several examples of this verb—sometimes confused with cwedan, especially in Ms. O—, thus 89,34, 191,19, 243,3, 244,26, 245,10; besides cwidnes 207,8, 257,5. We admit that we do not recall another instance of the same construction.

(11). 119,14. . . . habbað sū yfel hefigre I frecenlicre ponne ænig wite swa on pisse worulde. The B-reading sie should take precedence before the swa of C.

(12). 121,21. ac wenað on hiora unnettan willan. Certainly not wēnað, but wendað (so B) is meant.

(13). 136,26. pær se an gestæppega cyning gif he ne stapelode ealla gesceafta, pōn wurdon he ealle toslopene Jostenete. gif he, written above the line, is obviously nothing but a gloss—pær being comparatively rare in the sense of 'if'—and should be treated as such.

(14). In a considerable number of instances Sedgefield has corrected the text by inserting consonants which in normal, 'grammatically' faultless spelling cannot indeed be dispensed with. Yet those cases do not appear to be mere blunders. At any rate they are of sufficient phonetic interest to be noted. To show that such dropping of certain consonants is by no means an isolated phenomenon, we subjoin analogous examples from other texts collected incidentally in our reading and extracted from the well-known grammatical monographs.

a) Loss of t.

Boeth.: (pu) meah (secgan) 115,3 C (Sedg. meaht). (pæm) ælmihgan (Gode) 149,8 C (Sedg. ælmihtgan). unrihwisa 39,18 B (Sedg. unrihtwisa).

lyf (ponne) 80,7 B (Sedg. lyft). cræf (pæs modes) 116,29 B (Sedg. cræft). gesceaf (tiohhode) 98,14 B (Sedg. gesceaft). gesceafa 136,28 B (Sedg. gesceafta).

seldos (gesieht) 126,22 B (Sedg. seldost).

On this point Bülbring remarks (Altenglisches Elementarbuch, § 533): "Von drei unmittelbar aufeinander folgenden Konsonanten fällt der mittlere manchmal aus . . .; t namentlich vor s (fin(t)st, mil(t)sigan, etc.); auch nach Spiranten (WS. ryh(t)lice, $so\delta fas(t)nes$, K. Gl. droh(t)nian, afes(t)-nade, gelus(t)fullad, $\delta ris(t)nes$)."

Nearly all of the following instances show the

dropping of t after spirants.2

gewyrh (bæt), Oros. 70,20. ryhlice, Cura Past. unryhwisnesse, ib. 327,21. unrihlice, 369,25. Solil. (ed. Hulme) 336,34. rehwisnisse, Vesp. Ps. 35,11,13, beorhnysse, Assm. Hom. x (N), 578. burhm-hwile, WS. Go., L. 4,5. Berhwald, Bede 420,14. Wichred, Sweet, O. E. T., p. 512. drihne, Benet (ed. Logeman) 1,8. drihnes, Solil. 355,45. drihnes, Assm. Hom. XIII (S1), 242. gedihnat, Kent. Gl. 551. ehnesse, Benet 20,12. staltihlan, Ælfr.-Ine Laws, cap. xc (G; stæltyhtlan E); wertihlan, ib., cap. cxv (G; wertyhtlan E); tihlan, Cn. Laws 1, 5 (A; tyhtlan G). gebeah, Benet 17,14. drohgende, Benet 24,12. drohnias, Kent. Gl. 630. gedaeh (bin), Vesp. Ps. 19,15. genihsumias, Kent. Gl. 36.

ymbhwyrf, Vesp. Ps. 97,9. giscæf, Rit. 51,3. efsones, Chron. A. D. 1140. of [t]rædlice, Oros. 142,9.

soðfæsnesse, Cura Past. 129,14. soðfæs[t]nis, Vesp. Ps. 88,3. gefasnoð, Solil. 341,30. wæsmas, Benet 82,3. wæsm, Bede 366,31; 34,11 B. unwæsmbærnysse, Interr. Sigew. 346. blosma, Bede 430,3 O B, 432,10 Ca B, 38,27 B. easwerd, Interr. Sigew. 136. grisbitung, Assm. Hom. XIV (S), 115. Wessexum, Bede (B) 16,19; 18,30; etc. etc. cristenessa (= christianissimus), Bede 110,3. dus, Vesp. Ps. 34,5. %urs, Vesp. Ps. 103,11. gas, Vesp. Ps. 50,19; 77,8,39; 142,4; 148,8. gaas

³ In our quotations we make in general no distinction as to grades of stress.

Lind., Mt. Pref. 7,17, Mc. 13, 11, J. 6,63. higeleas, Benet 75,17. siðas, Beow. 2710.

mildheornesse, Cura Past. 99,1, Solil. 339,32, Blickl. Hom. 87,33, Vesp. Ps. 16,7 (24,7). hatheornesse, Cura Past. 185,22. sceornesse, Benet 39,13. genylsa, Solil. 334,31.—weal, Solil. 350,45.

Canwarum, Bede (C) 116,14; 116,25.—stunra, Kent. Gl. 504.

b) Loss of d.

Boeth.: anweal 37,14 B (Sedg. anweald). monifeal 9,7 B (Sedg. monifeald). worul 13,25 C (Sedg. woruld).

geon 147,3 B (Sedg. geond). anweardan 24,14 B (Sedg. andweardan). anwearda 35,26 B (Sedg. andwearde).

Cf. worul[d]eundra, Cura Past. 3,4. worlöingum, Cura Past. 186,23. worulspedū, Bede 66,10 B. worleundra, 'Crist' 285. gewealnum, Solil. 341,48. scylgan, Cura Past. 117,12. geöylgian, Cura Past. 217,6. forŏelgiaŏ, Kent. Gl. 1018. milheortniss, Vesp. Ps. 22,6. forŏhal, Bede 144,16 C. forheol, Chron. A. D. 1114. gol, Chron. A. D. 1064 E. gol, Diplom. Angl. 568,1. hol, Beow. 1229.

feonscype, Solil. 340,22; 340,6. freon^dscipe, Bede 454,21 O. geonscán, Bede 430,7 B, 188,28 O Ca, geon^dgongendra, Vesp. Ps, 67,22. Wenlum, Wids. 59. Wænla, Dial. Gr. 179,20 C. anwerd, Ælfr. Hom. II 292,21. answarede, Solil. 355,4. lanferde, Chron. A. D. 1066 D. anwlitan, Bede 96,10 B (O). ærenwracan, Bede 116,6 C. erenwreca, Lind., Mc. Pref. 2,8. pusen, Chron. A. D. 1137. From the Kentish Glosses Zupitza quotes (Z. f. d. A. xxi, 11): angað, anlifene, anmitta, behealdenra, unaseðenlic, gewilnienlic.

ger, Vesp. Ps. 44,7. J wearnesse, Bede 144,13 O. sacerhade, ib. 162,20 T. Wighear, ib. 252,16 B. hearne, Wald. 1, 4 (unless it be hearde, M. Förster, Engl. Stud. xxix, 108). Heavobearna, Beow. 2067. afwyrla, Ine Laws 40 (B).

Peogestreona, Beow. 1218. gesceawis, Solil. 336,46; 337,38; etc.

c) Only a few examples of the dropping of 8 have been noted.

Boeth.: weorscipes 56,1 B (Sedg. weordscipes). ? deorwyrre 72,24 B (Sedg. deorwyrde).

Cf. wearscype, Solil. 355,37. wurscipe, Chron. A. D. 1132. arwyrlie, Bede 144,17 T.

d) Loss of r.

Boeth.: fopam 44,20 B (Sedg. forpæm). fopan

136,30 B (Sedg. forpam). foliwam 128,5 B (Sedg. forpam).

hweft 126,5 B (Sedg. hwerft). ymbhwyft 126,4 B (Sedg. ymbhwyrft).

beohtost 21,2 B (Sedg. beorhtost). beohtnes 21,3 B (Sedg. beorhtnes). orsohnes 47,25 B (Sedg. orsorhnes).

andysne 61,6 B (Sedg. andrysne).—geb*ingan 7,24 B (Sedg. gebringan).

Cf. foloren, Cura Past. 123,11; focorfen, ib. 308,2; folét, ib. 467,11; foswelge, 439,3; folegen, 405,13; fo[r]bær, 295,3. forðon, Bede 416,2 T; forðon, 202,18 Ca. foletende, Rush. 4,20. foæhrædigende, Benet 106,11. forðferde, Bede 270,28 O.

hweaf, Bede 242,13 O. hweaf, ib. 402,18 O. hwufon, ib. 270,25 Ca. ymbhwyft, Wr.-Wü. Vocab. 428,10. 80fond, Lind., L. 16,20. (gedu(r)fon, Oros. 38,33.)

fyhtu, Vesp. Ps. 118,25. forwyhtne (r inserted a. l.), Ben R. 31,13 (var.). gewohte, Assm. Hom. XIII (N), 63. (cf. gesohte, Bede 366,13 T, geworhte B C O Ca). Suhteon, Oros. 30,22. Soh, Vesp. Hy. 13,7. beo[r]htnes, Assm. Hom. III (J), 488. Betti, Bettu (proper names of Liber Vitae, cf. R. Müller, Untersuchungen über die Namen des nordhumbrischen Liber Vitae, § 18, n. 2); Totta (ib., § 24, n. 1).

nopernum, Oros. 12,35. no dæle, Bede 460,14 O. no dæles, Vesp. Ps. 47,3, arwuðlice, Assm. Hom. XIII (F), 10.

do[r]ste, Oros. 208,27. hosone, 'Crist' 49. (cf. Disc. of Soul 117 Ex. horselice, Verc. huxlicum.) ast (= arest), Oros. 112,22; 124,8; 130,21; 174,2; 182,18,

bandon, Bede 214,31 B. onbandest, ib. 216,8 B. benete, Aelfr. Laws, cap. XIII B (Turk's ed.; E barnette). Beonna, Beonnu (proper names of Liber Vitae, cf. R. Müller, § 18, n. 2). gronunge, Lib. Scint. 20,1.

sea[r]we, Oros. 52,27. bea^rwe , Bede 388,3 O. deowurŏum, Assm. Hom. XIII (S¹), 174.

gereodnisse, Vesp. Ps. 22,2.

stongeste, Kent. Gl. 224 (according to Zupitza mere scribal slip, unlike specan). strangum, Bede 430,31 O. tobedde, Benet 109,15; bæd, ib. 54,7,

For the loss of r in posttonic syllables Bülbring quotes the following examples (Altenglisches Elementarbuch, § 563): late WS. cwearten, beren, sceapheorden, late Northumbr. ondesne, Merc.

geendebyrdan.—So eweartene, Assm. Hom. XVI (D). 185. beren, Blickl. Hom. 39,24,25; 41,11; Dial. Gr. 290,20,24. Further wundolican, Dial. Gr. 286,26 O. wuldelicestan, Chad (ed. Napier) 69. wundelice, Peri didax. (ed. Löweneck) 9,6 (no. 11); Leechd. 1, 132,10 var. undefehst, Solil. 344,37; Lib. Scint. 19,5. (cf. arwuðlice above.)

In Ms. O of Bede the r has been omitted very freely, but has generally been inserted above the line by a correcting hand. It is true, the same has happened with other letters, but the omission of the r is particularly striking by its frequency.

If the foregoing lists are made up of mistakes, there seems at least to be method in this blundering. Most of the examples cited may indeed be assumed to represent 'Spoken English' of the Anglo-Saxon period.

II. ANGLO-SAXON HOMILIES, ED. BY ASSMANN. (Bibliothek der angelsächsischen Prosa. Vol. III.)

(1). I, 26f.

Englas he gesceop on ænliere fægernysse manega þusenda, on micelre strengöe.

Assmann, in a foot-note, vouchsafes an explanation which is not needed, and which moreover is wrong. For why should, or how could manega busenda be "genetiv"? Cf. II, 115f.

(2.) X, 603 (J), heo were orwelges magshades and unwemme. In the Glossary we are informed of the existence of an adj. orwelig 'keusch.' This looks rather like a guess, which is still awaiting confirmation. What we expect is, of course, onwealges, as we read e.g., in 'Crist' 1420 was hyre magdenhad , aghwas onwalg, or in Bede 316,17 mid ecre onwallnesse mægðhades (= perpetuae uirginitatis integritate), and as furthermore the variant (X, 602 N) andwealdes plainly suggests; cf. Bede 32,9 C onwald, Ca onwealhne (=integram); 154,1 C anweald, B andweald, T (eall ger) onwalg (= anno integro). The adjective, which is common in Bede (32,9; 154,1; 192,12; 292,26; 322,13; 350,9; 364,9; 374,29, always = integer), in Cura Past. (220,22; 355,12; 393,31; 403,23),3 and occurs also in Oros.

(62,23, = incolumis) and elsewhere, shows normally the vowel a or the 'broken' ea. But an undoubted instance of an e-variant is found in Dial. Gr. 241,14 hi spræcon fullum onwelgum wordum C (= plena ad integrum uerba formabantur), the O-reading unweligum being easily accounted for by the confusion between on-and un-, which is not infrequent in this text. Thus very likely in the above case, onwelges should be read.

As an explanation of this collateral form we would suggest that it results from analogy with the 'umlauted' noun anwelhnes, which exists by the side of the ordinary anwealhnes. Cf. Napier's Old English Glosses 1140 anwelhnes = integritas; 627 ancwelnysse = integritate, i. castitate. This umlaut of the noun is on a level with that observed in words like untrymnes, fyrhtnes (Sievers, Zum angelsächsischen Vocalismus, p. 31, n. 2). [At the same time, it does not seem impossible that an irresponsible scribe had in mind Northumbr. wælig, wealig, = welig (Bülbring, § 270).]

(3). XIII, 1 ff. Sægeð on dysum bocum . . . hu arfæstlice he on dysum dæge manncynne eadmodnysse bisne onstealde. Swa he us æghwylces godes bisne beforan onstealde, dyde he, swa se soda lareow don sceolde, etc. We should like to improve the punctuation by placing a comma after bisne onstealde, and a period after beforan onstealde. The second part of Assmann's second sentence is to be closely connected with the statement that follows. Dyde he, swa se soda lareow don sceolde: he æghwæðer ge he us mid his wordum, lærde, ge eac mid his bisenum beforan tacnode, hu we don sceoldon.

(4). XVIII a, 18. and hine oft rædlice mid mænigfealdum costnungum costnode. If we could trust the Glossary, oft is followed by rædlice, adv., = 'überlegt, schlau.' But it is in fact evident that the well-known oftrædlice = 'frequently' was meant.

(5). XVIII c, 345 f. Assmann prints hwylcne hwugudæl, assigning to the spurious compound hwugudæl the imaginary meaning of 'kleiner Teil.' It should of course be hwylcnehwugu dæl.

The same piece ('Malchus') has also been reprinted in the Journal of Germ. Philol. I, 431-441 by Hulme, who seems to have overlooked Assmann's text. fyllan in Hulme's print 432,14,

³ M. Deutschbein's query if the word should be considered 'Anglian' (*Beitr.* xxvi, 214) is thus answered in the negative.

gefēgon, ib. 437,36 are easily corrected to syllan (Assmann 137), gesegon (ib. 307).

III. BLICKLING HOMILIES.

(1). 189,24. pe læs he me yfel-sacode wið God. M. Förster (Archiv xci, 190) plausibly suggests the change of me to mā 'amplius,' on the basis of the Latin text; ne tantas deo ad multiplicationem supplicii sui inferret blasphemias. Perhaps it is worth while to add that mē='amplius' may, after all, be taken as a legitimate reading. We beg to refer to our note on Bede 36, 4 ff. (comparative forms me, mæ) in Anglia xxx, 283 f.

(2). 195,3. & mon bonne nohtes wyrbe his saule ne deb ne his goldes, ne his seolfres, ne his eorbwelena. Morris' translation "And then one will not do anything profitable for his soul, of his gold, silver, or earthly riches," though expressing the general meaning well enough, seems to be somewhat misleading. Saule is acc. sing., wyrbe agreeing with it; and wyrbe—as is readily seen from the Laws and Charters-is used in the sense of 'entitled to' (with an implication of the title being made good); for a familiar illustration see Boeth. 7,7 He gehet Romanū his freondscipe, swa B hi mostan heora ealdrihta wyroe beon, cf. Met. Boeth. I, 35 ff.; Beow. 2185 ne hyne on medobence micles wyrone/drihten wereda gedon wolde.—A translation is difficult to be sure. "And then one does not let his soul have the [use or] benefit of anything it is entitled to, either his gold or his silver or his earthly wealth" may be ventured as an approximate rendering, inelegant as it is.

Morris' translation suggests rather the expression nyt gedon, as in Sweet, O. E. T. (Charters) 444,27 aec mon daet wear agase to ciri[ci]can, hiora sawlum nytt gedoe; Diplom. Angl. 123,27 f; 472,9 f.

IV. VITA GUTHLACI, ED. BY GOODWIN.

(1). 28,10. gemunde pa arran synna I leahtras pe he gefremede and gewyrht hæfde, and pa måran and unmættran him sylfa dåde ponne he wende pæt he hi æfre gebetan mihtz. Goodwin's interpretation "... and how that he himself had done greater and more enormous sins than he thought he could ever compensate for" missses the force of don 'make out,' 'consider.' Cf.

Hexam. Basil. 6, 2 Loca ou nu georne out ou swa swyde ne dwelige out ou gedon wylle one sunu læssan onne his leofa fæder is. The phrase bet(e)ran don='praeferre' occurs in Cura Past., Bede, Dial. Gr.

V. EPISTOLA ALEXANDRI AD ARISTOTELEM. (Ed. by Baskervill, Anglia IV, 139–167).

(1). 380. pa hit da on morgendæg wæs. So l. 503 Da hit pa on morgendæg wæs. Toller, in the Ags. Dict., approves of this morgendæg, citing the former instance (from Cockayne's edition). In both places we should read, however: . . . on morgen dag, as is sufficiently proved by similar passages.4 Thus, in the same text, l. 714 8a on morgne, mid by hit dagode; Vita Guthl. 40,23 Da hit ba on mergen dagian wolde; ib. 22,21 Da bæs on mergen mid þan hit dæg wæs (and accordingly ib. 58,21 ba hit ba on mergen dæg wæs; 86,23); Bede 26,23 hwæder hit si þe æfenglommung be on morgen deagung; ib. 182,28 ba hit ba was on marne (BOCa morgen) dag geworden; cf. ib. 174,11 f.; etc.—So in Chaucer, Cant. Tales, B 4215 For on the morwe as soone as it was day.

On the other hand, morgendæg (mergendæg) = crastinus dies, as in Lind., Mt. 6,34, Blickl. Hom. 213,21 ff, Vita Guthl. 14,28 is, of course, not to be challenged,

(2). 584 f. A simpler and more satisfactory emendation than that offered in the printed text would be: Sa ewæð ic eft in him spæc liðum wordum to: Secgað, la, mec [dat.], git ealdon, hwæt etc. After worðum co (Baskervill: worðum co[stnode]) no space is left at the end of the line, according to Holder's collation (Anglia 1, 511), nor, it seems, at the beginning of the following line.

(3). 758. Das ping ic write to pon, min se leofa magister, pæt pu ærest gefeo in pæm fromscipe mines lifes and eac blissige in pæm weorðmyndum, ond eac [pæt]te ecelice min gemynd stonde. [Ic] leonige oðrum eorðcyningum to bysne ðæt hie witen py gearwor etc. Toller—followed by Hall—doubtfully explains leonige from a verb linian, leonian 'to leave', arguing perhaps merely from the context of this passage. Conjecturally we suggest some such reading as the following:

⁴ Similarly, tolore (wurde) in 1. 285 should be separated into to lore.

... ond eac pætte ecelice min gemynd stonde untweonde ge obrum eorbcyningum to bysne ... In l. 7 there occurs (between) tweondan (freenisse).

As Cockayne's edition of the Old English text together with the Latin version cannot be consulted here, the remarks on 11. 584 f, and 758 ff, have merely the value of guesses.

VI. AN OLD ENGLISH MARTYROLOGY, ED. BY HERZFELD.

(1). 20,21. ond his lichoma restet on bam tune Ferano, ond his geearnunga bær wæron oft beorhte gecyded. Herzfeld: "... and there his [St. Fursey's] merits were often gloriously proclaimed." Rather: 'manifested,' 'revealed' [that is, by miracles). See the corresponding passage in Bede's Hist. Eccles. III, 19: ubi merita illius multis saepe constat deo operante claruisse uirtutibus; and in the OE. version (218,30): Ond par his geearnunge oft burh godcunde wyrcnesse mid miclum mægenum scinað J beorhtað.—Cf. OE. Martyrol. 150,14 he was on pam felda bebyrged in lytylre cytan ond hwædre mid heofonlicum mægnum [not ="by the heavenly powers"!] swa gecyded, bat ba hædenan selfe hæfdon his wundor on bære mæstan are; ib. 72,13; Bede 90,29 Ac se ælmihti God wolde gecypan, hwylcre gearnunge se halga wer wære (= . . . demonstraret); ib. 282,18 swa bætte eac swylce mid heofonlecum wundrum æfter gecybed was.

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ROMANCE LITERATURE.

L'Espurgatoire Saint Patriz of Marie de France, by T. Atkinson Jenkins. The University of Chicago Press, 1903. 4to., 95 pp.

This second edition of the Espurgatoire Saint Patriz of Marie de France is of interest to all Romance students, but of special interest to all American students as coming from one of their own number who succeeded by his first edition of this work in winning the commendation of the lamented master of us all, Gaston Paris. Much valuable matter is found in this volume which did not appear in the first edition. The Harleian MS. of the Latin original of Marie's Espurgatoire, a

manuscript which proves to be closer to the text which Marie translated than any of the known manuscripts, is here for the first time published. The arrangement of this Latin work alongside, passage by passage, of Marie's verse translation, in large type, on pages with ample margins, will be heartily appreciated by all scholars.

That part of the Preface to the first edition containing a study of the language of Marie has been omitted in view of the detailed treatment given to it by Warnke in his volume of Marie's Fables. Thus the Preface to this second edition is comparatively short, treating principally of the relation of the Latin manuscripts of Marie's original to each other and to her translation. In the revision of the text of the latter, the editor says he has not only availed himself of the readings of the Harleian MS., but profited by the criticisms of his first edition. The text is followed by three pages of remarks upon it, and a glossary. An appendix, containing the publication for the first time in full of a Royal MS. in the British Museum, containing the De Purgatorio Sancti Patricij, completes the volume. In addition to the printed list of errata, few typographical errors have been noted; der in 1.947 is evidently for de; l. 1404 should be numbered 1405, and in the glossary, the first occurrence of the word veille is in l. 278, and not 298. Perhaps also it was intended to adopt the full emendation suggested by Gaston Paris and replace the colon after l. 133 by a comma, since the text is thereby much improved. The reading of this new edition suggests immediately a few questions, which may seem trifling, if not impertinent, at first glance, but which are of importance to those who aspire to editing an old French text of which, as in this case, only one manuscript has come down to us: Why, for example, is estot of the manuscript changed to estoet in l. 1139 and to estuet in l. 1243, or floue to flueve in 1. 1251 and to floeve in 1. 1363? Why is poent emended so as to read poeent in l. 1320 and pueent in 1. 2110, or voil changed to voeil in 1. 3 and vueil in 1. 616? The manuscript reading feseit is changed in the edition to faiseit in 1. 284, and left unchanged in 1. 2225. Granted that the two forms in every case are equally good, and that both are used by Marie, would not a juster impression of the original have been made if the editor had emended similarly similar forms?

Perhaps cumpagnie, l. 853, is a misprint, since in the other three cases in which the word occurs, Il. 1544, 1956 and 1789, the edition follows the manuscript and has -paignie. In l. 596 of the manuscript we read nos conseilz, which has been changed in the edition to noz cunseilz, while nos with the same word in l. 864 remains unchanged. Similarly the manuscript reading ces is kept in l. 1407, but changed to cez in ll. 1668 and 1700. Questions of somewhat more importance are suggested by syntactical emendations. It is well known that in all the works of Marie de France, there is evidence that the old declension of nouns, adjectives and participles was breaking down. Exigencies of rime frequently prove this. Aside from these exigencies of rime, would it not be better to consistently respect the form of the manuscript, or else regularly emend? In other words, on what grounds is fichiez in l. 1127 left untouched:

"Fichiez furent espessement,"

while in l. 1158

"Que nuls ne poeit cels, pur veir, Qui pendu i erent, veeir."

the manuscript penduz is changed to read pendu; or nuz in 1.1049 kept, and in 1.1228 emended to nu?

The reading of the difficult passage 643-646 is kept as in the first edition, although, as G. Paris says, "despit n'a aucun seus," for the reason (cf. Remarks, p. 73) that it is supported by the Latin manuscript. But "Culpe que ab eo sentiuntur intrinsecus contempnunt tormenta que audit exterius," can hardly be said to support the reading:

"Kar la force de la colur Des pechiez, dunt il a pour Despit, qu'il nes voleit or Ne sun purpensement guerpir,"

Despit, like contempount, is an active verb, and is so used by Marie in Il. 757, 885, 970, 1029, 1294 of this work, as well as in the Fables. To consider the following clause its object, or to consider that a direct object pronoun is understood and that the clause expresses the result, is equally trying.

In the glossary "only such words are included as are not listed in Warnke's glossaries to the Lays and the Fables." Besides the corrections to the list made in the "errata," there should be stricken out: colur, enclore, hermite, miedi (midi), recover,

and testimonier, found in the glossary to the Lais, and emprendre (enprendre), and humain (umain), found in the glossary to the Fables. In addition, romanz is found in the Fables under "Eigennamen" and adenz, which our editor writes as one word is written as two words by Warnke, and found under denz in the glossary to the Fables. Here also is apert used as an adjective, under which the apert of the Espurgatoire would naturally fall as another use of radically the same word. Warnke gives also in the glossary to the Fables, nuire, of which nuisir of the Espurgatoire would be but a doublet. Paraïs and Parewis are given as two words, but surely they are but variants of the same word, translating the same word of the Latin, paradisus. The form with e is that which appears regularly in the Extraits de la Chanson de Roland of Gaston Paris. The w is but a device to cover the hiatus.

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ITALIAN LITERATURE.

Eighteenth and Nineteenth Annual Reports of the Dante Society (Cambridge, Mass.). Boston, Ginn & Co. (for the Dante Society), 1901. Twentieth Annual Report, etc., 1902. Twenty-First Annual Report, etc., 1903.

Beginning in 1882, the Dante Society has published twenty-one Annual Reports, with accompanying papers. Through the devotion of its members it has also been the means of publishing Dr. Fay's Concordance of the Divina Commedia (1888), of offering annually a Dante prize, which has been awarded eleven times, and of building up the Dante collection in the Harvard Library. There will soon be published a concordance of Dante's minor Italian works, prepared by members of the society. All this has been accomplished with a relatively small list of members, which should be increased. Persons interested are invited to correspond with the Secretary, Professor F. N. Robinson, of Harvard University.

In the double Report representing the years 1899-1900, issued somewhat tardily in 1901, is "a list of Danteiana in American Libraries, supplementing the Catalogue of the Cornell Collec-

tion," compiled, like the Cornell Catalogue, by Mr. T. W. Koch. As was to be expected, the Harvard collection furnishes the largest number of titles in this supplementary list. We note that although he mentions several manuscripts in the Harvard Library, Mr. Koch fails to include two fifteenth century manuscripts of parts of the Divina Commedia, which are described in Mr. Lane's catalogue of the Harvard collection (1890). The Lenox Library, it seems, has a copy of the Divina Commedia printed at Mantua in 1472; Cornell has the Foligno edition of the same year. The supplementary list mentions no edition of the Divina Commedia, from that year until 1795. This fact indicates the extraordinary richness of the Cornell collection, while in general the list shows the impossibility (may we add, the needlessness?) of making an absolutely complete collection of Dante literature. Meanwhile, the Cornell Catalogue, taken in connection with this supplement, is now the most comprehensive Dante bibliography in existence. Mr. Koch proposes to publish in a future Report a list of additional titles from European libraries; and it is understood that Mr. Lane will, as in the past, contribute lists of the books added to the Harvard Dante Collection.

To the same Report Mr. Paget Toynbee contributes an "Index of authors quoted in the commentary of Benvenuto da Imola," the pupil of Boccaccio, and friend of Petrarch and Salutati. The index, with its accompanying notes, is extremely interesting, particularly in connection with the history of Classical studies in the fourteenth century. Dr. G. L. Hamilton contributes to the Twentieth Report a paper on a pupil of Benvenuto, Giovanni da Serravalle, who in 1416 translated the Commedia into Latin prose, with a commentary. The paper is full of information gathered from many sources; one part is a discussion of "a distressing literary heresy-Dante's visit to England", Serravalle being apparently the originator of the myth. This Report also contains a reproduction of a fifteenth century portrait of Dante, now in the Louvre; and a paper by Professor Norton on the history of the epitaph of one Dietzmann of Thuringia, who died in 1307. The epitaph in question, in a church in Leipzig, has by some writers since the end of the sixteenth century been without warrant ascribed to Dante.

The Latham prize, available since 1890, was awarded in 1902 to Mr. Alain C. White for an essay entitled: "A Translation of the Quastio de-Aqua et Terra, with a discussion of its authenticity." This essay, regarded by the judges as worthy to rank with Mr. Latham's translation of the Letters, is printed in the Twenty-First Report. After an account of the controversy over the Quæstio, the text and translation are given on opposite pages, accompanied by an elaborate commentary, which in large part is based on Dr. Moore's essay in his Studies, vol. II. The translation is a distinct improvement in accuracy and in elegance over that by Mr. C. H. Bromby (London, 1897), and it is also much clearer; indeed, Mr. White has for the first time made the reading of the Quæstio a comparatively easy task. Herein is the great value of his essay. His argument in favor of the authenticity of the work adds little to Dr. Moore's valiant defense of it. The important evidence is, of course, purely internal; while the chief argument on the other side is still the absence of external evidence. It is frequently assumed that Moncetti, who edited the work in 1508, also wrote it. Possibly neither side takes sufficient account of the possibility that it may have been written in the fourteenth century by some other person than Dante. Mr. White expresses his opinion clearly, and without undue positiveness. We note that he does not make quite clear which side Stoppani was on; the famous "anticipations" become less ridiculous when we remember that Stoppani did not use them as evidence against the authenticity of the Quastio; it was of course Scartazzini who used them in that way, guilelessly accepting them at their face value. Mr. White expresses surprise that Scartazzini should have been numbered among the defenders of the treatise in 1890; but we must remember that in his earlier works he said nothing against it. On the whole, so long as the Quæstio is not definitely proved a forgery, Mr. White's essay will remain a valuable contribution. It must be said, however, that many scholars now regard the case against the treatise as conclusive. Mr. White does not refute the arguments advanced by Boffito in his important articles published in 1902 (on which see Giornale Storico, XLI, 427).

The Twenty-First Report concludes with "Seven

Notes," all brief, by Professor Grandgent, on passages in the Vita Nuova and the Divina Commedia.

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PROVENÇAL LANGUAGE AND LITERATURE. I.

1. Mirèio, poème provençal de Frédéric Mistral. Édition publiée pour les cours universitaires par Eduard Koschwitz, avec un glossaire par Oskar Hennicke et le portrait du poète. Marburg, Elwert; Paris, Le Soudier; Marseille, Ruat, 1900. 8vo., pp. vii A, xliii, 436. Price, 7.20 marks (bound, 8 marks).

I think that one of Professor Elliott's scholars already gave, some years ago, in the Modern Language Notes, an account of Professor Koschwitz's Grammar of Modern Provençal (No. 2). But it seems to me necessary and very desirable to mention here once again this extremely useful book in connection with the other works in which the learned professor of Königsberg treats, in German or in French, of Provençal literature.

There is apparently something quite inspiring and exalting in the study of the poetry and language of modern Provence. Even Mr. Koschwitz, generally cool, reserved, critical, often severe, harsh and aggressive, when he speaks of French literature, of phonetics and phoneticians, of reform and reformers of modern language instruction, seems to be carried away in some measure by the charm of those gentle poets who like to be called, rightly or wrongly, the successors and heirs of the troubadours. He appears to forget the natural tendency or inclination of his critical mind, whenever he deals with their works and describes their genius and talent. He doubtless submits joyfully to the softening influence of the powerful sun of Provence, whose glory his friends, the Félibres, never tire to sing in their beautiful verses.

"Lou soulèu me fai canta"

(Le soleil me fait chanter).1

¹ Mistral, the greatest of the Provençal poets, has chosen these words for his motto or device. He sings in praise of the "Great Sun of Provence" in his famous Chant du Soleil (Lou Cant dou Soulèu):

"O Prouvênço, toun sôu, ta lengo, toun soulêu, Noun i'a rên de plus gai, de plus dous, de plus bêu."

(Oh Provence, il n'y a rien de plus gai, de plus doux, de plus beau que ton sol, ta langue, ton soleil).²

No wonder that Mr. Nicolaus Welter, the biographer of Mistral and Aubanel (Nos. 4, 5), a genuine poet, ein Dichter von Gottes Gnaden himself, shows that inspiring influence of the "Great Sun of Provence" in every line of his prose, in every verse of his metrical translations. Indeed, both of his works are delightful books, exceedingly well written and worthy, in every respect, of a poet and scholar. The reader's interest never slackens; he cannot help being fascinated from beginning to end, and unwillingly lays them aside without finishing them at once. I read Mr. Welter's books in two long, uninterrupted sessions, which has rarely happened in my experience as a reader and critic.

The first time my attention was called to Mistral's Mirèio and other works of the Félibres was in Professor E. Böhmer's Colleg or lectures upon Provençal at the University of Halle. This distinguished Romanist was, I think, the first foreigner who studied the language and literature of modern Provence thoroughly and was able to speak intelligently and with authority about the Félibres and their poetry. He published his interesting and well known monograph upon Die provenzalische Poesie der Gegenwart in 1870 (Heilbronn). Since that time, the literature of the Félibres has grown and developed immensely in quantity and in quality, their cause (la causo) has passed through

Wenn auch deine Gluten sengen,
Nahst du auf dem Flammenthron,
Feiern dich mit Hymnenklängen
Arles, Marseille und Avignon.
Steig' empor, o Sonnenpracht!
Scheuch' die Seuchen und die Nacht!
Schnell, schnell, schnell
Sprudle, goldner Strahlenquell!
—Welter, "Frederi Mistral," p. 167.

I have quoted these verses in German, because I have not the Provençal text at hand, and, also, in order to give the reader a sample of Welter's translations.

² This is the motto of the *Félibrige*, placed near a star, the emblem of this society of Provençal poets, on the "Provençal national envelopes," which Victor Lieutaud tried to spread among the peasants of his native country. See Welter, "Frederi Mistral," p. 276.

many various phases, the reputation or glory of the principal poets of the *Félibrige* has been firmly established in France and abroad,—and the conditions under which the language and literature of modern Provence could be studied by foreigners, have changed considerably and to great advantage.

1. I remember that, when I read Mirèio in the original for the first time, I found it very hard work. I was glad to be aided by my knowledge of old Provencal, which, however, cannot be considered a very safe guide, on account of the origin of the modern literary language (see No. 2), and to make use of the author's French translation, which fortunately is good, correct and literal at the same time. This translation accompanies every page of the Provençal text in Charpentier's edition.⁸ Such an arrangement is doubtless very convenient, and seems very practical. But it has its drawbacks. It is very likely and even certain that many readers, abroad and in the North of France, got or get their knowledge of Mistral's great poem only from the French text.

Prof. Koschwitz deserves our praise and gratitude for having given us the first suitable edition of Mirèio for university courses, and for having furnished us the means of studying the provençal text of the poem thoroughly and scientifically and of examining and understanding it under all its various aspects. It is no longer necessary to guess the meaning of grammatical forms; and there is scarcely any grammatical difficulty that is not fully explained in one of the paragraphs of his grammar (No. 2). I just notice one form about the use of which the author neglects to give us any information: Anessias pas (N'allez pas), Mirèio, vi, 417. It would be interesting to know why Mistral uses here the imperfect subjunctive of anar instead of the present subjunctive with the negation.

Apart from grammatical difficulties, everything is well explained in the edition itself.

The literary introduction (pp. i-xliii) is excel-

³ The first edition of *Mirèio* appeared in 1858, Seguin, Avignon. Prof. Koschwitz says in his introduction, p. xl, that Charpentier published his first edition of the famous poem in 1888. I possess a much earlier edition: *Mireille*, poëme provençal de Frédéric Mistral, avec la traduction littérale en regard; Paris, G. Charpentier, éditeur; Avignon, Roumanille, libraire, 1878.

lent: it prepares the reader for a thorough study of many questions connected with Mirèio; it contains a short history of the Félibrige or Society of the Felibres, of which Mistral is one of the founders and the foremost and most illustrious champion, also some information about the condition of the Provençal language and literature after the invasion of the Northerners and the victory of the King of France in the thirteenth century, and about the precursors of the Félibres, and, finally, a good appreciation of Mistral, the poet, and Mirèio, the poem. But there is very little original work or research, on the part of the author, in the whole introduction. This is frankly admitted by Koschwitz himself in his Preface (pp. iv A, v A). According to his own statement, the first part of the Introduction (pp. i-xx) is nothing but an almost verbatim reproduction of an article upon the Félibrige written by M. Mariéton, published in the Grande Encuclopédie and reprinted by this author, with additional notes, in his Précis de l'histoire des Félibres, the third chapter of his Provence Nouvelle, 1550-1900. Moreover, the second part (pp. xx-xxviii), which treats briefly of Mistral's life and works and presents him as poet, chief of the Félibrige, inaugurator of a "national" cause, scholar, and creator of a new literary language, is an extract of a part of Gaston Paris' brilliant essay, that appeared in the Revue de Paris, 1894, 1, 478 ff. and 11, 58 ff., and was reprinted in his Penseurs et Poètes, Paris, 1896.

In the last and most important part of the Introduction (pp. xxviii-xliii), which deals with Mirèio, the editor cannot help expressing some personal views and opinions about the literary value of the poem and other questions connected with it. But also here, he apparently owes a great deal to Gaston Paris' essay. "Je l'ai fait," says he in the Preface, p. v A, "non sans marcher, ici encore, sur les brisées de M. G. Paris." I will mention a few of the interesting points treated briefly, but with very good judgment in this part: the epical and descriptive character of the poem; the narrative, and the description of the natural scenes of Provence, and the life of its people; the sentiment of nature, and the primitive conception of animals and inanimate objects; influence of Homer; the epical style, repetitions, comparisons, epithets; the supernatural; the language, syntax, vocabulary; versification, verse and strophe; the lyrical character of *Mirèio*; the three lyrical poems inserted in the epical narrative: the song of the *Baile Sufrèn* (I, 204 ss.), the song of *Magali* (III, 393 ss.), and Mirèio's prayer (X, 190 ss.); the artistic unity of the epopee: Mr. Giesebrecht's vain attempt of comparing *Mirèio* with Dante's *Divine Comedy* and of finding mystic and transcendental thoughts and symbolic truths hidden in Mistral's poem.

The text has been thoroughly revised in the new edition. It is as good and as well adapted to the needs of the student as the text of a living author can be arranged by the care and skill of a philologist of Dr. Koschwitz's capacity. The spelling has been regulated according to the standard of the official orthography of the Félibres, such as is followed by Mistral in his Trésor du Félibrige (Lou Tresor dou Felibrige, ou dictionnaire provençal-français, 2 volumes, Aix-en-Provence, Avignon, Paris, 1878–1888).

The foot-notes which accompany the text are excellent. They form a short valuable commentary giving exactly what a student, foreigner or Frenchman of the North, wishes to know about the topography, manners, customs, beliefs and superstitions of Provence in order to be able to understand immediately all the allusions of the poet. But many, perhaps most, of these notes are borrowed from Mistral himself: they are found at the end of the different cantos of his poem in Charpentier's edition. Dr. Koschwitz has added a large number of other explanatory notes taken from various sources, especially from Maass's useful thesis Allerlei provenzalischer Volksglaube, nach F. Mistral's Mirèio, Berlin, 1896, and from Mistral's large dictionary, Lou Tresor dou Felibrige.

The foot-notes, generally speaking, do not explain grammatical difficulties (see above). The editor sometimes refers, in them, to his grammar (No. 2). The foot-note, IX, 301, contains an explanation, regarding the syntactic use or omission of the negation, which seems to me highly objectionable. The text of the verse reads:

Coume un que, de sa vido, a touca l'estrumen.

["Comme un homme qui, de sa vie, n'a touché l'outil" or "comme un homme qui n'a jamais touché l'outil."] Dr. Koschwitz says: "La suppression de la particule pas (a pas touca) est permise dans les phrases relatives dont le sens négatif

n'admet pas de doute." This explains nothing. The adverbial expression de sa vido is used as jamai (French jamais) and does not require pas. Cf. 1, 295:

E si vidi marin jamai l'an pu vist!

[et ses vieux marins jamais ne l'ont plus vu!]

Nautre, sourten jamai de noste pijounié!

[Nous, nous ne sortons jamais de notre colombier!] The negative meaning of de sa vido is perfectly clear, since the expression precedes the verb. Cf. the rules concerning the negation in Spanish.

Every expert knows that Mistral's language is particularly difficult on account of its vocabulary. This vocabulary, although based on that of a popular dialect, the language spoken by the people in and near Orange, Avignon and Aix, is exceedingly rich; and many of its words are of unknown or obscure origin, of strange formation, and not to be found, it would seem, in French and other literary Romance languages. The Glossaire, therefore, must be considered a very valuable addition and a very important, perhaps the most important, part of Dr. Koschwitz's edition. It is the work of Mr. Oskar Hennicke. It is well done, and nearly complete. The author is indebted for a great many explanations and renderings to Mistral's Trésor du Félibrige as well as to the poet's French translation of Mirèio, which I have mentioned above. On the other hand, he seems to have worked independently in many ways. Prof. Koschwitz's aid and advice must have been of great service to him, in the composition of the glossary, in so far as he has generally refrained from giving hazardous and worthless etymologies, in which beginners, bibliophiles and dilettanti often delight. Mr. Hennicke is sincere and courageous enough to confess his ignorance very frequently, and to mark numerous words by adding or (igine) inc (onnue).

My critical account of Prof. Koschwitz's new edition of *Mirèio* may be summed up in the following words, which we find at the end of his preface, p. vii A:

"D'après ce que nous venons de dire, notre édition est, dans toutes ses parties, une œuvre de collaboration, et je n'en suis pour ainsi dire que le rédacteur en chef."

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GERMANIC PHILOLOGY.

KARL VERNER, Afhandlinger og Breve, udgivne af Selskab for germansk Filologi, med en biografi ved Marius Vibæk. Köbenhavn, 1903, (J. Frimodts Forlag.)—Leipzig, 1903, (Otto Harrassowitz.) 8vo., IV, xcii & 372 pp. M. 10.—

Karl Verner died in the autumn of 1896. Among the wreaths which decorated his casket, was one from a little coterie of young Danish philologists, who a year or two later founded the still flourishing "Selskab for germansk Filologi" (Society of Germanic Philology) in Copenhagen. There could have been no more fitting occasion for these young scholars to unite for the first time in expressing themselves than in paying homage to him who had done more than any other Dane to make the world of philological workers respect the contributions of Danish scholarship. There could have been no more fitting burden for the new society to take upon its young shoulders than to raise a monument to his memory. In 1899, a committee was appointed to undertake the work, and in the beginning of this year the work stood finished.

Like Thorwaldsen's Museum looming up on all sides of the sculptor's modest ivy-covered grave, this monument to Verner is also a collection of his works.

There has perhaps never been a scholar of equal importance in his line whose memory has stood in greater need of a collection of his works than Verner. His name might otherwise threaten to become mythical in the history of philology. It is almost incredible that this man whose work wellnigh marks a new era in his department and whose name is attached to one of the most important of the so-called laws in comparative philology should have published no single book. Those few articles of his which did see the light in philological periodicals and which had to be hauled out of him, as it were, by encouraging teachers and friends, fill in all no more than about 116 pages. No one will deny, however, that they make up in quality for what they lack in quantity, and students of comparative philology have reason to be thankful that they have now been made more accessible than when buried in old series of Kuhn's and other Zeitschrifts. The articles are reprinted in the same form in which they originally appeared, but the first two, Eine ausnahme der ersten lautverschiebung and Zur ablautsfrage, are supplemented by a few additions and corrections which Verner himself had made in his own copies of the articles. Most of these are additional examples. On the whole, this part of the "Verner Book" (as it is called in Copenhagen) contributes nothing new. It simply facilitates access to the articles and enables us more easily to get a survey of Verner's work as a whole.

That which is new in the Verner Book and which will be especially welcome to all students of Germanic or Slavic philology is the selection of Verner's letters. They have been selected with a view to giving us more opportunity to profit by Verner's philological work and more material by which to estimate it; those letters or parts of letters which are purely private are not included. It is necessary for any one who wants to be able to appreciate Verner's work to know these philological letters of his, of which he wrote very many, especially in proportion to the bulk of his publications. His biographer in the Verner Book accounts for this extensive letter-writing as follows:

"He did not find pleasure so much in the results that he might get out of his work, still less in publishing them, but in the process of investigation itself. He designates himself an 'Epikuräer des Erkennens.' He was happy when he was working and he put his whole soul into his work, forgetting everything else. And it almost seems as if he did not really enjoy his work until he had an opportunity to discuss the problem with some good friend. In Aarhus (his native town) and also partly in Halle, where he spent several years, he was cut off from personal intercourse with fellow-philologists, and he had to be content with letter-writing. Hence his numerous philological letters. At first it was his instructor C. W. Smith (Docent in Slavic languages at the University of Copenhagen) with whom he discussed problems of accentuation as with a comrade. Later it is Hoffory, 'dessen sprachwissenschaftlicher Amyntor ich seit seinem 12ten Jahre gewesen bin.' They were both from Aarhus and were for many years friends who kept up a correspondence on the freest

terms. Of a somewhat different nature is the correspondence with Vilhelm Thomsen. Verner writes to him more for the sake of asking an authority's opinion." Most of the letters were written to the three persons mentioned, but there are also letters to Brugmann, Sievers, Mogk, Jespersen and others.

A word or two to indicate the nature of the letters.

The first one in the collection (to Professor Smith) is an appropriate beginning, for it gives us some of Verner's ideas about the aims and methods of comparative philology in general. He says among other things: "According to my opinion, we have no right to speak about laws in language [Verner's "law"—the irony of it!], for there are no exceptions to a law, and you know the exceptions are often so numerous that they might almost just as well be considered as 'law'; if we were mere Kemplerian talking-machines, we might perhaps arrive at some certain formulas, such as laws for sound-changes and frictional wear and tear on the machinery, but there are also the psychical processes to be taken into consideration, which account for popular etymologies, analogy, etc. So we can probably get no further than to formulate rules, and first of all the old rule: nulla regula sine exceptione. In order to give the method firmness we may perhaps even go so far as to invert the sentence and say: nulla exceptio sine regula; I mean there must be some cause for any exception to a rule otherwise dominant in a language, if this cause be apparent to us or not."

The next letter (also to Professor Smith), which fills more than 25 printed pages, only escapes being a regular philological treatise because it is informal in tone and is interspersed with digressions. Verner himself felt this, for he says in closing the letter: "Finally, I beg you to read all this not as a treatise, but as a letter with all those inaccuracies in style and expression, that légèreté, without which it is impossible for me to write a letter, but which I should have avoided if I had been writing for publication." The main matter in hand is Servian accentuation and its relation to Russian accentuation. But in speaking of the difficulty of such investigations, Verner digresses to tell about how already as a school-boy he began to speculate about problems in language and especially about the inconsistency between orthography and pronunciation. This is, in fact, a matter which always seems to have been a good deal on Verner's mind, and he would have been one of the first to enter upon any kind of campaign for the reform of the spelling-systems of the world. One of the few treatises which he has published and which is reprinted in the Verner Book, was written to advocate the discontinuance of the use of capital letters for beginning nouns in Danish (as in German). The question was at that time under discussion in the ministry of education, but unfortunately conservatism won the day and the capital letters are still "official."

Verner's letters to Professor Smith are almost always concerned with Slavic accent, but he frequently digresses on questions of Danish accent by way of illustration, for he feels keenly the difficulty of detecting the finest shades of accent in any other but his native language. On account of these digressions, these letters are valuable as well to students of Germanic as students of Slavic languages.

In Verner's correspondence with Hoffory, the discussions are naturally more often concerned with questions of Germanic philology. Thus, in one of his letters where he finds it necessary to begin in the conventional manner with an excuse for his not having written sooner, his excuse is that he had got hold of Wilh. Scherer's Zur Geschichte der deutschen Sprache, and his correspondence and everything else had to wait until he had devoured it. He is enthusiastic over the book and he then and there in his letter begins to discuss various points in it with Hoffory.

Verner's letters to Professor Vilhelm Thomsen will be for many the most interesting ones, for it was Professor Thomsen who encouraged Verner to publish *Eine Ausnahme der ersten Lautverschiebung*, and it is in these letters that we see the wonderful monograph come into being, as it were. We have the whole monograph in little in a letter to Professor Thomsen dated May 1, 1875.

So much for the reprints and letters in the Verner Book. The third part of the book is the biography. The very beginning of it gives us the key to the biographer's method; he introduces it with one of the several sketches for an autobiography which were found among Verner's papers after his death. It runs as follows:

"I, Karl Adolf Verner, son of deceased hose-weaver Fritz Verner and his wife Katharine Dorothea, née Odense, likewise deceased, was born in Aarhus, March 7th, 1846. Having been sent to school when I was scarcely 4 years old, I had by the time I was 11 absorbed all the knowledge which the public school in Aarhus could give me. Then at the suggestion of our pastor it was de-

cided to send me to the 'gymnasium,' which at that time afforded every third pupil free instruction. From here I was graduated as 'student' in the year 1864 with the highest honors, and a year later I took 'examen philosophicum' at the university. It was my intention to study Classical philology, but since I had already in school become acquainted with modern comparative philology, and at the deceased Professor Lyngbye's lectures became still more interested in this subject, my attention was divided between Classical, Oriental and Norse philology. Finally in the year 1873, when my relatives insisted on my winding up my university studies with an examination, took the 'magisterkonferens' (M. A.) in the Slavic languages and literature, for which examination I had prepared myself by a year's stay in Russia. During the involuntary leisure which I had in Jutland directly after my examination, I sketched the plans (in 1875) for a couple of philological articles which I published in Kuhn's Zeitschrift, Bd. XXIII, under the title Eine ausnahme der ersten lautverschiebung and Zur ablautsfrage. For these articles the Academy of Science in Berlin conferred on me a portion of the Bopp foundation for philologists, and at the same time I was offered a position of some kind or other which would be most suitable for my abilities. My circumstances did not permit me to refuse this offer. I preferred a library position and in the autumn of 1876 I received an appointment in the University Library in Halle, where I remained more than 6 years. Then having received encouragement from Denmark and being myself driven by a longing for my home, I sent in an application for the docentship in Slavic languages and literature at the University of Copenhagen, which had become vacant in the autumn of 1882 at the death of my instructor Professor C. W. Smith. My application was accepted and I entered upon my new duties January 1st, 1883.

"In addition to the above mentioned works, I have only published some small articles in various philological periodicals.

"On January 22nd of this year (1887), the philosophical faculty of the University of Heidelberg conferred upon me the degree of Ph. D. honoris causa—the aftermath of the appointing of honorary doctors which took place last summer on

the occasion of the University's 500th anniversary.
"I am unmarried and childless."

Likewise throughout the biography, by means of extracts from his letters, Verner is allowed to speak for himself as much as possible. The missing links have been supplied by surviving friends and relatives. On the whole, the reader has the impression that he is becoming acquainted with Verner as he really was. We are allowed to glance into his workshop and to become acquainted with his methods.

One of the lessons that Verner teaches us in method is: Keep your eye steadily on your one small point and you will discover more than if you survey hastily a large field. As a young student he had become interested in Slavic accentuation, and after he had once determined to make it the subject of special study, he never abandoned this purpose as long as he lived; and this in spite of serious hindrances and discourage-What could be more discouraging than for his own professor to advise him not to take up the study, for it was "difficult and would never lead to any results." Moreover, his material prospects were a loud protest against a study which could bring him no pecuniary profit. But he never gave up. After all digressions and in all the intervals between his duties he came back to his original purpose. One of the digressions was Eine Ausnahme der ersten Lautverschiebung, and it is not too much to say that this great discovery was a direct result of that work which, according to Professor Smith, could "lead to no results.'

But not only as a scholar, but also as a man. has Verner qualities to win our esteem. We respect his scrupulous conscientiousness in fulfilling duties which were not always exactly what he most desired to spend his time on. In the capacity of librarian in Halle, he worked as if the library and not Slavic accentuation was the interest of his life. Likewise when he became docent in Copenhagen, he had such exalted ideas about the duties of a university instructor, and he was so scrupulous in living up to these ideas, that not only did he not have much time left from his university duties for private work, but it is thought by many that it was this zeal which caused his early death. Not only did he hold more lectures than were required of him, but whenever one of his students desired to take up some special or advanced work which was not given at the university, Verner was always ready to give him free private instruction. If it did not suit the student to come to Verner, Verner trudged to the student's home.

Perhaps these few remarks will be enough to convince students of philology that the Verner Book is a new acquisition which deserves their attention. Not only is it a valuable book, but it is very interesting both from a philological and from a general human point of view.

The book is gotten up in pleasant form and contains three photographs, two of Verner himself and one of Verner, Hoffory and a third friend together. As a supplement to the book is given a description of the apparatus which Verner constructed and used for phonometrical investigations. Both the description and the illustrative drawings have been supplied by Verner's brother.

SOPHIA YHLEN-OLSEN BERTELSEN.

Aarhus, Denmark.

FRENCH LITERATURE.

Le Théâtre français au moyen âge, par Johan Mortensen. Traduit du suédois par Emmanuel Philipot. Paris: Alphonse Picard et Fils, 1903. Pp. xxi, 254, 12^{mo}.

The interest of the student of the theater in the French drama of the Middle Ages, and of the wider reading public as well, has suffered because of the lack of some authoritative account of its activity. The gaps in its records are unusual. For the period of its beginnings, the last of the tenth and the eleventh centuries, the serious, or liturgical drama offers sufficient texts. But for the era of its development, the twelfth century, we possess two documents only, and these two incomplete. Nor are traces of the comic stage to be found at this time. In the thirteenth century there are a few plays taken from the legends of saints, while several excellent representatives of various kinds of comedy testify to a widespread cultivation of this branch of literature. But for the fourteenth, apart from hints of performances scattered through official archives, we know of the existence of a national theater only by the one manuscript which has preserved the forty Miracles of the Virgin. As a consequence of this dearth of material we are compelled to rely on the rather extensive dramatic literature of the fifteenth and early sixteenth centuries for our larger views of an epoch which embraces some six hundred years: so scattered are the annals of its stage and so disconnected. To unite them in a historical narrative was not an inviting task; but Dr. Mortensen, under the impulse of presenting the subject to the educated laymen of Gottenburg, undertook it, and performed it in so satisfactory a manner that he published his lectures. These are now given a wider circle of readers through the French translation of M. Philipot.

A principle was necessary on which to base the handful of facts and give them a consistent interpretation. Dr. Mortensen found this principle in the idea of evolution. He claims that the serious drama of the Middle Ages, taking its rise in slight additions to the church service, with the object of emphasizing truths of Scripture, fell away from that service in course of time, became secularized, created historical drama, on the one hand, and the comedy of character on the other, and thus paved the way to the classical stage of the Renaissance. The comic theater also-though its history may be only surmised-passed from pantomime and coarse jests to a keener satire and the comedy of manners. The steps in this evolution are pointed out with a considerable degree of detail, in spite of the paucity of material. From the short trope of the tenth century to the long mystery of the fifteenth, all the varieties of the sacred drama are made to pass

before us, together with their content, scenery, actors and audience.

Particularly interesting is the chapter on the Miracles." There is a novelty in the author's " Miracles." analysis of the forty plays contained in the Cangé manuscript, an analysis which groups them in sections according to their moral import and their description of life and manners. Stress is laid on their popular tendency, on their freedom in choice of subject, on their psychological development-particularly the substitution of evil men for the traditional devils-and their realism. They mark thus the transition from the sacred mystery to the plays of the secular theater. Further than this. their unity of action, the compactness and symmetry of their structure represent the dramatic ideals of the French mind and foreshadow the classical stage of the seventeenth century. To this chapter should be added the pages on the mysteries in pantomime of the fourteenth century, and their descendants in the sacred drama, and the evolution of one kind of these pantomimes into the secular mysteries of the fifteenth, an evolution to which the secular "miracle" probably contributed.

But Dr. Mortensen's favorite among the representatives of the mediæval theater is the "mora-Had the Renaissance intervened in France as it did in Spain and England, to elevate and strengthen and not to destroy, the "moralité" would have been the starting point of a new and higher form of theatrical composition, as it was the culmination of the old. The "moralité" became, in the fourteenth century, the dramatic legatee of the didactic and allegorical poetry of the twelfth and thirteenth. It produced of itself two distinct kinds of play, the purely allegorical "moralité," in which virtues and vices are personified, and the "historie," which points a moral by means of a dramatized story. The "moralité" at times called dancing and singing to its aid, and its capacity for striking decorations and brilliant costumes made it peculiarly the play for festivals and holidays. As ecclesiastical tradition does not survive in the "moralité," and as its subjects are often wholly secular, its moral teaching, enforced by studies of contemporary life, frequently give it the dignity of the higher comedy of manners.

The discussion of the comic drama takes up a comparatively small section of the book—one fifth, to the four fifths of the serious drama. In this part Dr. Mortensen's treatment of the "farce" is the most suggestive and novel. He explains it, in the light of its etymology, as an intermezzo—a scene between acts. It is well-known that the term "farce" was applied to interpolations in the liturgy of the church. These interpolations would naturally pass into the liturgical drama. They would finally fix their name to the comic scenes inserted between the serious episodes. Later simi-

lar comic scenes, acted apart by themselves, would be termed "farces." A vestige of the early use of the word is found in certain short "moralités," which are called "farces," though they do not contain anything of a comic nature. There are few texts, to be sure, which can be adduced to support this argument, derived as it is from etymology and analogy. The independent "farce" is practically the only kind which has been preserved. Yet Dr. Mortensen finds occasional indications of such a development. For instance, the devils were the comic characters of the serious drama, and quite likely held impromptu dialogues with one another or with some personage of the play. A "miracle" of the fourteenth century, in which one devil tells another of a trick he will play on an amorous monk, shows how this theory could be well supported by facts. Afterwards, when the fableau died away and made the "farce' its residuary legatee, there is no question of the juxtaposition of the comic scene and the serious This explanation of the "farce" seems scientifically sound and reasonable. It is certainly preferable to the older one, of the mixture of

Criticism of so excellent a work is invidious. Indeed, it safely challenges criticism. The general public should be satisfied with it, for its story is connected, clear and complete. Students of mediæval literature and the drama will find it useful, for it is exact and scholarly, as well as The expression of personal views on the part of the author, the result of practical research, lend additional value to his statements, and form a distinct contribution to literary history. One might suggest that a short bibliography would not be out of place, nor a few details on the manuscripts which contain the early tropes and fragments of the liturgical drama. And we might take issue with Dr. Mortensen on the question of the influence he ascribes to the "moralité" on the comedy of character of the seventeenth century (pp. 251-252). Is it possible to connect the "moralité" with le Menteur, Tartuffe, and l'Avare? These plays, and their likes, personified vices (or virtues) much as the "moralite" had done. But would not this correspondence spring from the same cause, which is adduced in a previous chapter (pp. 91-92) to explain the likeness of Classical tragedy to the "miracle," namely, racial tendency?
Typographical errors are few. The year of

Typographical errors are few. The year of Bodel's crusade should be 1202 instead of 1248 (p. 52); x11° should read x111° (p. 85, l. 15 and p. 204, l. 5); x1° should read xv° (p. 232, l. 15). On p. 217, l. 15 "siècle précédent" seems to be a slip of the pen, for "siècle suivant."

F. M. WARREN.

Yale University.

CORRESPONDENCE.

THE Three Days' Tournament.

To the Editors of Mod. Lang. Notes.

SIRS:—There are one or two points in Dr. Nitze's notice of 'The Three Days' Tournament' to which I shall be glad if you will allow me to reply. Like many scholars unfamiliar with the practical study of folk-lore, your reviewer fails, I think, to realize the true bearings of the problem in question. Yet it is very simple—given an incident of frequent occurrence, alike in literary romance and popular folk-tale, how are we to explain the coincidences? Are the two groups of independent origin, or did the one borrow from the other? And if this latter, which, romance or folk-tale, is the lender, which the borrower?

For the student of literary sources such questions are surely important. Will Dr. Nitze, as an Arthurian scholar, venture to assert that it is a matter of indifference whether this great Romantic cycle be the product of conscious literary invention, or of evolution? I scarcely think so. And if it be not a matter of indifference the 'utility' of such studies is practically admitted; by these means alone can we solve the problem.

And why minimize the results? Here on the one side we have a group of romances, small, practically of one date, and closely interrelated. On the other an enormous body of folk-tale, widely-spread, of indefinite antiquity (I have quoted Mr. Joseph Jacobs' suggestion that the many colored horses find their origin in Indian mythology), and hailing from lands where no trace of Arthurian tradition has been found. Mediæval knights certainly were given to disguising themselves, and a romance might, as Dr. Nitze suggests, have invented this particular disguise, but it would be very curious had the hypothetical romance, whether Map or another, independently hit upon the same costume and colors as those adopted by the folk-tale hero. I am glad to see Dr. Nitze does not venture to suggest that this latter borrowed from the Arthurian knight. So far as I can gather he would prefer to believe that the two groups arose independently. Were he really familiar with the mass of evidence contained in the works of M. Cosquin, W. Campbell, Mr. Hackland, and others, of which I have only cited a part, he would I think admit that the 'gesammte beweisende Material' is ready at hand. Or does he really think these writers deal only with 'modern' folk-tale?

Since writing my study I have discovered that the triplet red, white, black occurs also in 'Salomon and Markolf,' the red, white, green variant I have noted as in the 'Queste,' thus giving ustwo instances connected with Solomon's wife and pointing to Oriental tradition. *Heraldry* will not explain this. As I have pointed out in the opening words the credit of the discovery, if any, belongs to Mr. Ward, and not to me. I have only followed up his hints.

For the 'Sea Maiden' incident, as Dr. Nitze must know, the position of Lancelot in the Arthurian cycle is a 'crux' to scholars. Romance knows him not at all, or as the first of knights. How explain his sudden rise to favor? The 'Sea Maiden' story has enabled me to construct a theory, which, whether it win acceptance or not, at least conflicts with no known facts, and is in harmony with the general 'note' of the cycle, which I hold to be 'evolution' as opposed to 'invention.'

be 'evolution' as opposed to 'invention.'
I purposely omitted any incomplete variants, such as that of Perlesvaus; I know several, for example the Prose Tristan; nor did I say the incident was only to be found in the romances cited, as Dr. Nitze's use of the word 'lastly' would imply. It is in Richard Coeur de Lion and doubtless elsewhere.

JESSIE L. WESTON.

Paris.

ELIZABETHAN LYRICS.

To the Editors of Mod. Lang. Notes.

SIRS:—As an additional illustration of the Italianate spirit of the Elizabethan lyrics, and of the relations that existed among them by reason of their continued use of common material, the following interesting facts may be cited.

Thomas Watson's Hekatompathia, or Passionate Centurie of Love, was published, 4to, 1586. The caption to Passion 85 is this:

"The chiefest substance of this sonnet [sic] is borrowed out of certain Latin verses of Strozza, a noble man of Italy, and one of the best Poets in all his age: who in describing metaphorically to his friend Antonius, the true forme of his amorous estate, writeth thus:

Unda hic sunt Lachrima, Venti suspiriæ, Remi Vota, Error velum, Mens malesaua Ratis; Spes Temo, Curæ Comites, Constantia Amoris Est malus, Dolor est Anchora, Nauita Amor."

Passion 91 repeats some of the ideas, figures, and phrases of number 85. It is thus introduced:

"In the latter part of this sonnet the authour imitateth those verses of Horace:

Me tabula sacer Votiua paries indicat viuda Suspendisse potenti Vestimenta maris Deo. Ad Pyrrham, Ode 5. Whom also the renowned Florentine, M. Agnolo Firenzuola, did imitate long agoe, both in like manner and matter, as followeth:

O miseri coloro,
Che non prouar di donna fede mai ;
Il pericol ch' io corsi
Nel tempe loso mar nella procella
Del lor crudel amore
Mostrar lo può la tauoletta posta
E le vesti ancor molli
Sospese al tempio del horrendo Dio
Di questo mar crudele."

(For the poems, see Arber's 'English Reprints.') This figure is a common one in early Italian poetry, repeated as a stock expression over and over again. There are many examples of its use in the poems included in Nannucci, Manuale della Letteratura del Primo Secolo, I (Tommaso di Sasso, Stephano Protonotario, etc.).

In the collection, Diella, by R[obert] L[ynch], 1596, sonnet 28 contains these same names and conceits that Watson uses, in a more original, a bolder, setting, however. (See Arber's England's Garner, VII). Somewhat different in expression, but still in the same strain, are the ideas of the sonnet, in Davison's Poetical Rhapsody, Pt. II. p. 103 (Collier's Reprints), Allusion to Theseus' Voyage to Crete against the Minotaur.

The last, by no means weak, echoes of this harping on one string that I have found, occurs in the poems of Thomas Carew (Ed. by W. C. Hazlitt, 1870). On p. 29 is a sixteen line poem of rimed couplets, To Her in Absence: a Ship. On pp. 30–31 is another poem, Upon Some Alterations in My Mistress after My Departure into France, in stanzas is made up of these same ship-at-sea metaphors. And they are used again in A Divine Love (p. 153 f.) in the last stanza.

CLARENCE STRATTON.

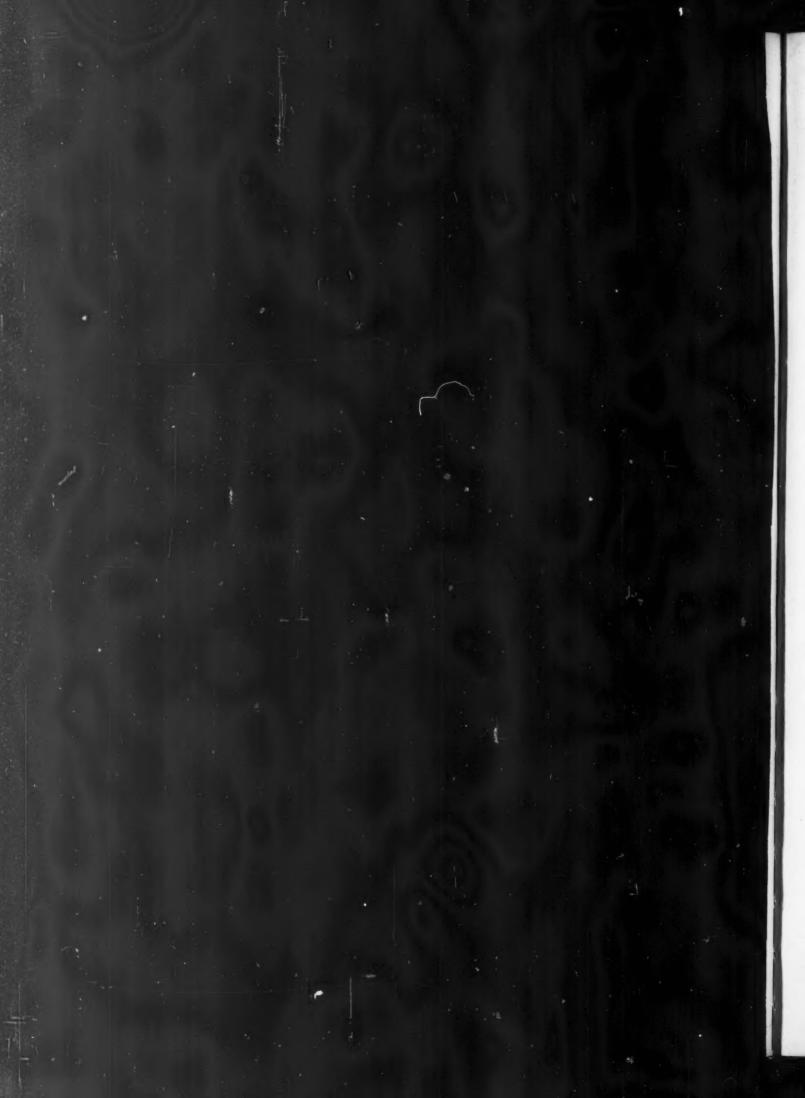
University of Pennsylvania.

Obituary.

Charles Chollet, Professor of Romance Languages in the West Virginia University, was killed August 14, 1903, by the accidental discharge of a gun. He was born in Geneva, Switzerland, in 1863, was graduated from Harvard College in 1887, was called to West Virginia University in 1900.

FRED W. TRUSCOTT.





MODERN LANGUAGE NOTES

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ANNOUNCEMENTS.

The Macmillan Company (66 Fifth Avenue, New York) will publish: The Philosophy of Education, by Herman Howell Horne, Assistant Professor of Philosophy and Pedagogy in Dartmouth College; three volumes by the late Matthew Arnold—Friendship's Garland, Last Essays, and Mixed Essays; a complete edition of Purchas His Pilgrimes, Contayning a History of The World in Sea Voyages and Lande Travells by Englishmen and Others. Some left written by Mr. Hakluyt at his death, More since added. His also perused and perfected, Adorned with Pictures and Expressed in Mapps by Samuel Purchase, B. D.; Geoffroy of Monmouth, translated by Sebastian Evans in the 'Temple Classics.'

Charles Scribner's Sons announce the publication (in the 'World's Epoch Makers Series') of Rousseau and Naturalism in Life and Thought, by Prof. William Henry Hudson.

Contributors and Publishers will please send all matter intended for the German department of the NOTES to Prof. Hermann Collitz, Bryn Mawr College, Bryn Mawr, Pa.; for the English department to Prof. J. W. Bright, Johns Hopkins University; all matter for other departments should be forwarded to the Managing Editor of Modern Language Notes, Johns Hopkins University. Subscriptions and other business communications should be sent to the Johns Hopkins Press, Johns Hopkins University, Baltimore, Md.

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ANNOUNCEMENTS.

Messrs. Scott, Foresman & Co., of Chicago and New York, announce the publication, in November, of a Chronology and Practical Bibliography of Modern German Literature, by Prof. Nollen (price, \$1.00), and of a second volume of the 'Easy German Stories', edited by Professors Allen and Batt (price, 70 cents). The latter volume contains three complete stories, viz.: Der Leibmedikus by Riehl, Der Narr by Liliencron, and Das Edle Blut by Wildenbruch.

D. C. Heath & Co., Publishers (Boston), have in press for immediate use a somewhat abridged edition of Campe's Robinson der Jüngere.

G. P. Putnam's Sons will publish (in 'Our European Neighbors Series') Turkish Life in Town and Country by L. M. J. Garnett.

Houghton, Mifflin & Co. announce an English edition of Hill Towns of Italy, by Egerton R. Williams, Jr., to be issued through Smith, Elder & Co., London. These publishers also announce that The Riverside Press edition of De Maistre's Voyage autour de ma Chambre is exhausted, and that Fifteen Sonnets of Petrarch, translated by Thomas Wentworth Higginson, was wholly taken up by subscription on its publication.

David Nutt (27-59, Long Acre, London) announces: 'Arthurian Romances Unrepresented in Malory', No. 6: Sir Gawain at the Grail Castle, translated by Jessie L. Weston. With illustrations by Caroline Watts (net 2s.); La Suite Tristan, edited for the first time by Jessie L. Weston and J. Bédier (3s. 6d.); The Nibelungenlied and Gudrun in England and Germany, by Francis E. Sandbach, Ph. D. (net 10s. 6d.); The Letters of a Portuguese Nun (Marianna Alcoforado), translated by Edgar Prestage, third edition, thoroughly revised, with Introduction and Bibliographical Notes (net 2s. 6d.).

The two sections of the Modern Language Association of America, during the coming holiday vacation (for the first time in several years) will hold a joint session. The meeting will take place in Ann Arbor at the University of Michigan, December 28, 29, 30. The sessions of Tuesday evening and Wednesday will take place in Detroit. George Hempl, professor of English philology and general linguistics at the University of Michigan, is president of both sections of the Modern Language Association.

RECENT PUBLICATIONS.

ENGLISH.

Besant, Walter.—London in the Time of the Stuarts. New York: The Macmillan Co., 1903.

Bloom, J. H.—Shakespeare's Garden. Philadelphia: J. B. Lippincott & Co., 1903.

Bo!le, W.—Die gedruckten englischen Liederbücher bis 1600. Ein Beitrag zur Geschichte der sangbaren Lyrik in der Zeit Shakespeares. Mit Abdruck aller Texte aus den bisher noch nicht neu gedruckten Liederbüchern und der zeitgenössischen deutschen Uebertragungen. I. Dissertation. Berlin: 1903.

Brassington, W. S.—Shakespeare's Homeland. Sketches of Stratford-on-Avon, the Forest of Arden, and the Avon Valley. New York: E. P. Dutton & Co.

Brie, F. W. D.—Eulenspiegel in England, [Palaestra xxvII.] Berlin: Mayer & Müller, 1903.

Carpenter, George Rice.—John Greenleaf Whittier. [American Men of Letters.] New York: Houghton, Mifflin & Co., 1903.

Chambers, E. K.—The Mediæval Stage. 2 vols. Oxford: The Clarendon Press, 1903.

Collins, Churton J.—Sir Thomas More's Utopia. Edited with Introduction and Notes. Oxford: The University Press.

Denker, H.—Ueber die Quellen Nathaniel Lee's "Alexander the Great." Dissertation. Halle: 1903.

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